


OCTOBER 1, 1913
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST, President

VOGUE

250 SMART VOGUE PATTERNS
AND THE
FABRICS OF THE SEASON



H. H. D.



EVEN THE most particular people, for the most important occasions, unquestioningly order Carter's.

Whenever you want the best in underwear—and where is a woman's refinement reflected more—you can find no more reliable way to secure it than to allow this label to guide you.



The William Carter Company

*Needham Heights and
Springfield, Mass.*

*"Carter's Knit
Underwear,
please"*



*"Backed by the
experience of fifty years"*

Carter's
Reg. U. S. Pat. Off.
Knit Underwear
For all the Family

REG. U. S. PAT. OFFICE

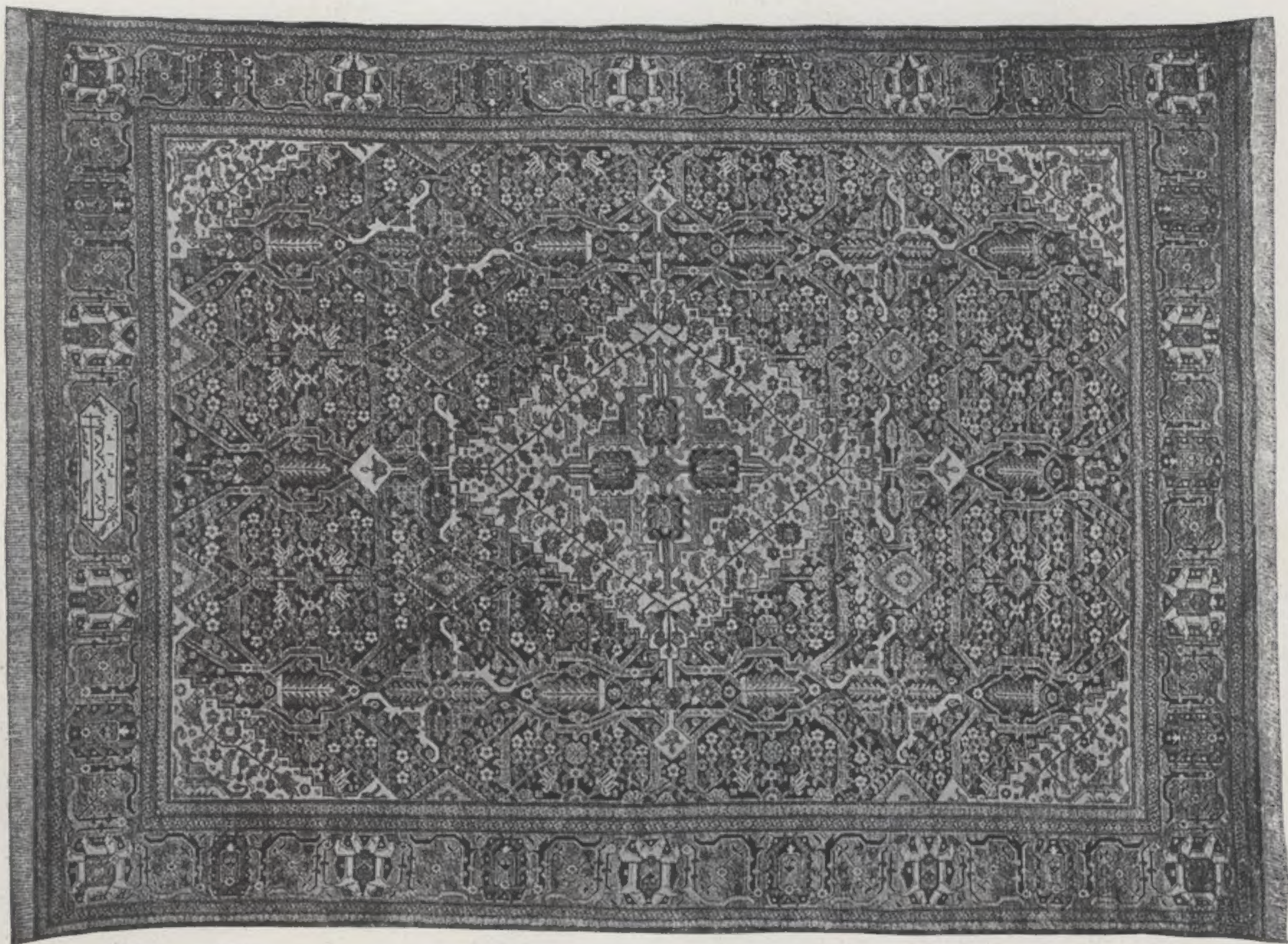
TIFFANY & Co.

TIFFANY & CO. ARE STRICTLY RETAILERS
AND IMPORT AND MANUFACTURE ONLY FOR
THEIR OWN TRADE AND THEY NEVER SELL
THEIR MERCHANDISE THROUGH AGENTS OR
OTHER DEALERS

JEWELRY DIAMONDS PEARLS
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STATIONERY

TIFFANY & CO'S MAIL ORDER DEPART-
MENT IS EVER AVAILABLE TO OUT-OF-TOWN
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FIFTH AVENUE & 37TH STREET
NEW YORK



A BAKHTIARI PERSIAN RUG, SIZE 13ft. 3in. x 9ft. 9in.
with a rich sapphire blue background, ivory medallion and corner pieces and deep brownish red border.

EASTERN RUGS OF QUALITY

AN Oriental Rug is not desirable and suitable simply because it is the product of the East. Each district in the East produces not alone rugs of great merit but also those of relatively little worth.

Mere paint and canvas do not make a Van Dyck masterpiece, nor can wools and dyes alone produce the artistic textile gems of the East. In the masterpiece of the loom the genius of the artist is as evident as in the canvas of the Old Master.

When collecting our rugs, we keep these facts constantly before us, and by discriminating care we have gathered for your inspection a remarkable and interesting collection of rare Eastern Rugs.

We should be glad to describe in detail what we may have in stock to meet your particular requirements.

Exceptional facilities for weaving rugs to order, reproducing designs of the XVI and XVII Centuries are at your disposal.

W. & J. SLOANE

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK
SAN FRANCISCO WASHINGTON, D. C.

Direct Importers of Eastern Rugs through our own representatives in

PERSIA
Meshed
Sultanabad
Tabreez

TURKEY
Constantinople
Smyrna

INDIA
Amritsar
Bombay

CHINA
Pekin
Tientsin

TRANS-CAUCASIA
Tiflis
Kerki

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



Women's Dressy Tailored Suits

SIZES 32 TO 44 BUST

- No. 185**—FUR TRIMMED SUIT of Imported diagonal cheviot, in black, navy, taupe, green or brown, collar and cuffs of skunk opossum fur, lined to match, warmly interlined, tunic effect skirt draped at side.....Value \$39.50 **29.50**
- No. 187**—DRESSY RUSSIAN BLOUSE SUIT of Imported duvetyn, in black, plum, green, brown, taupe, navy or mahogany, kimona coat shirred from yoke, drop shoulder set-in sleeves, soft plaited collar, cuffs and girdle of crushed black satin, silk lined, warmly interlined, two piece skirtValue \$59.50 **49.50**
- No. 187A**—Same model of Imported velveteen, in black or navy blue.....Value \$49.50 **39.50**
- No. 189**—DIRECTOIRE SUIT of Imported chiffon broadcloth, in black, navy, brown or green, with vest of contrasting shade of embroidered velvet, collar and cuffs of velveteen to match, silk lined, warmly interlined, gored skirt with tunic overskirt.....Value \$49.50 **39.50**
- No. 191**—DRESSY FUR TRIMMED SUIT of Bayadere velour cloth, in navy, taupe, brown or black, kimona coat, set-in sleeves, collar and cuffs of coney fur, broad belt of material, trimmed in back with corded ornament and buttons of fur, peg top skirt with broad separate belt, trimmed with fur button.....Value \$49.50 **39.50**

Fall and Winter Style book "Correct Dress" mailed out of town upon application to Dept. "H."



HALCYON ROSE

The Highest Expression of the Perfumer's Art

ALL the wonderful sweetness of the queen of all flowers, the rose, has been caught and confined in our Halcyon Rose Toilet Requisites.

To rob the flower of its very soul is a really wonderful achievement—and a costly one.

That is why the Halcyon Rose pro-

ductions of necessity are more expensive than the ordinary, so-called "popular priced" perfumes and toilet articles.

And because they are so much more delicate and refined, they are expected to appeal to those who like to exercise a fine discrimination in the selection of their toilet requisites.

At All the Better Stores

Halcyon Rose Perfume	- - - -	\$2.35 to \$4.75
" " Toilet Water	- - - -	3.25
" " Sachet Powder	- - - -	2.00
" " Face Powder, <i>Flesh, White, Brunette</i>		2.00
" " Talcum Powder, <i>White and Flesh Tint</i>		.75
" " Blush (<i>a liquid rouge</i>)		.75

HANSON-JENKS COMPANY

PERFUMERS

29 West 38th Street

NEW YORK

New Suits for the Autumn from Bonwit Teller & Co.



Number One.—Paris model in duvetyn. Stole and cuffs of broadtail cloth, girdle of black velvet. Colors, mahogany, elderberry and leather. Can also be had in all black velvet. \$65.00.

Number Two.—Smart model developed in mannish, wide-wale diagonal or the new velour cloth. Has the new "Catherine" collar of Baum Marten and cuffs of velvet. \$29.50.

Number Three.—Practical suit of serge or broadcloth with the new front draped skirt. Collar and cuffs of velvet. Colors, wistaria, seal brown, black, and navy. \$39.50.

Number Four.—New model of ribbon velour with velvet collar. Front draped skirt. Colors, black, navy, and taupe. \$59.50.

Bonwit Teller & Company direct attention to their Special Order Department. Special orders will be executed from suggestions of patrons or accurate reproductions made from exclusive imported models now in stock

BONWIT TELLER & CO.

FIFTH AVENUE AT 38th STREET

NEW YORK

Paris:
42 Rue de Paradis

Philadelphia:
Chestnut & Thirteenth Sts.

For the Fashionable Woman

If you are interested in the fashions shown on this page, by communicating with or coming to the Personal Service Bureau, Fourth floor of the Stewart Building, individual and careful attention will be insured

V0751.—Second from the left is pictured an ideally simple dress of charmeuse. The only trimming is the net tucker, and the silk ornament holding the drape of the overskirt. In olive green, gray or black. Sizes, 34 to 40. \$23.50.

V0752.—Second from the right is shown a charming dress of silk crêpon, made to give the effect of a Russian blouse. The box pleats in front and back are trimmed with buttons of the material. In black, taupe, or navy blue. Sizes, 34 to 40. \$22.50.

V0753.—Shown above is a navy blue serge dress, with a coatee effect of plaid serge. The revers of embroidered voile turn back from an inset of net. The skirt in back has a wide, loose panel of the blue serge. Sizes, 34 to 40. \$25.

V0755.—Serviceable sports coat, double-breasted, large patch pockets, wide belt. In checked material, blue and black, tan and black, white and black. \$18.50.

V0754.—Above is pictured an effective suit of Bayadere cloth. The coat, gathered at the yoke and belt, close around the throat. The skirt is set on a deep yoke in back, with a wide box pleat, and small pockets on either side. In mahogany, green or blue. Sizes, 34 to 38. \$39.50.



JOHN WANAMAKER

NEW YORK

Fashion's Accessories



V0632.—Shown above is a tulle evening scarf, 2½ yards long, the ends held in with rosette and flowers of crêpe de Chine. In pink, blue, black or white. \$4.50.



V0633.—At the left is shown an automobile hood of veiling, enclosed in a narrow bag, 4 inches long; ideal for traveling, because it is so small when rolled and in its case that it can be easily carried in a coat pocket. Alice blue, navy, gray, pink, brown or black. \$2.



V0631.—Below is shown a close fitting neck ruff of marabou, trimmed attractively with a large ribbon bow. In natural color and white, black and white, or gray and white. \$4.50.



V0635.—Above is shown a moiré silk waistcoat, very effective under a cutaway coat of a tailored suit. It is held in place by an elastic strap around the waist. In navy blue, black or white. \$3.



V0634.—Tailored stock of white piqué with crêpe de Chine tie in gray, black, Alice blue or navy. \$1.



V0636.—At the left is pictured a white net fichu with a narrow black picot edge. The net revers form a pointed collar in back, finished with a black tassel. \$4.50.

V0637.—At the right is shown a plaid silk girdle, finished with loops and ends of the ribbon, to be worn either at the side or back. In green, red or blue plaid. \$2.25.

If you are interested in the fashions shown on this page, by communicating with or coming to the Personal Service Bureau, Fourth floor of the Stewart Building, individual and careful attention will be insured



JOHN WANAMAKER

NEW YORK



Cawston Ostrich Plumes



Smart distinction and economy go with Cawston Plumes.

You are assured that Cawston Plumes will follow Paris style in curl and color.

And they can be remade and redyed again and again because of the guaranteed ostrich feathers and expert dyeing used in their manufacture.

Buy a Guaranteed Cawston Plume or one of the French Model Fancies, like the one shown at the left.

Have your milliner place it on your hat or do it yourself—and so be sure of real lasting quality and beauty.

You probably have valuable old plumes laid aside. Let us reform and renew them by the famous Cawston process. Our 26 years' experience with thousands of ostriches and millions of plumes is behind our expert repair service.

At the California farm and at each store we have a mail order department for your convenience.

Send for the new Cawston Art Catalogue, with \$1.50 cash purchase coupon free.

CAWSTON OSTRICH FARM
SOUTH PASADENA, CAL.

STORES: 500-V Fifth Avenue, NEW YORK CITY
54-V Geary Street, SAN FRANCISCO, CAL.

108-V Michigan Avenue, CHICAGO
723-V South Broadway, LOS ANGELES, CAL.



VAN RAALTE MAKE

Veils



"Beaumou" Veil

PRONOUNCED
BO-MO
SIGNIFIES
Beautiful and Soft

Imagine a veil so soft that it feels like thistledown; so strong that it can be pulled and stretched and yet will retain its shape; so durable that repeated washing only tends to improve its appearance.

The "Beaumou" is just such a veil and more—it softens a light complexion, brightens a dark one, and daintily protects the face in rain, sun, wind or snow.

Made in all colors to harmonize with the season's fashionable shades, including the popular ivory-white. The variety of patterns is almost infinite.

Besides the Beaumou, the fall line of Van Raalte Make Veils includes many fashionable novelties—notably the "Bobby" Veil, one of the really chic veilings of the season; the Jeweled Vanity Veil, the Jeweled Chiffon Vanity Veil. Be sure to see the new absolutely waterproof Chiffon Veil, and the Stronghair Maline, also waterproof.

For Your Protection

Every Van Raalte Make Veil bears this little white ticket. Look for it.



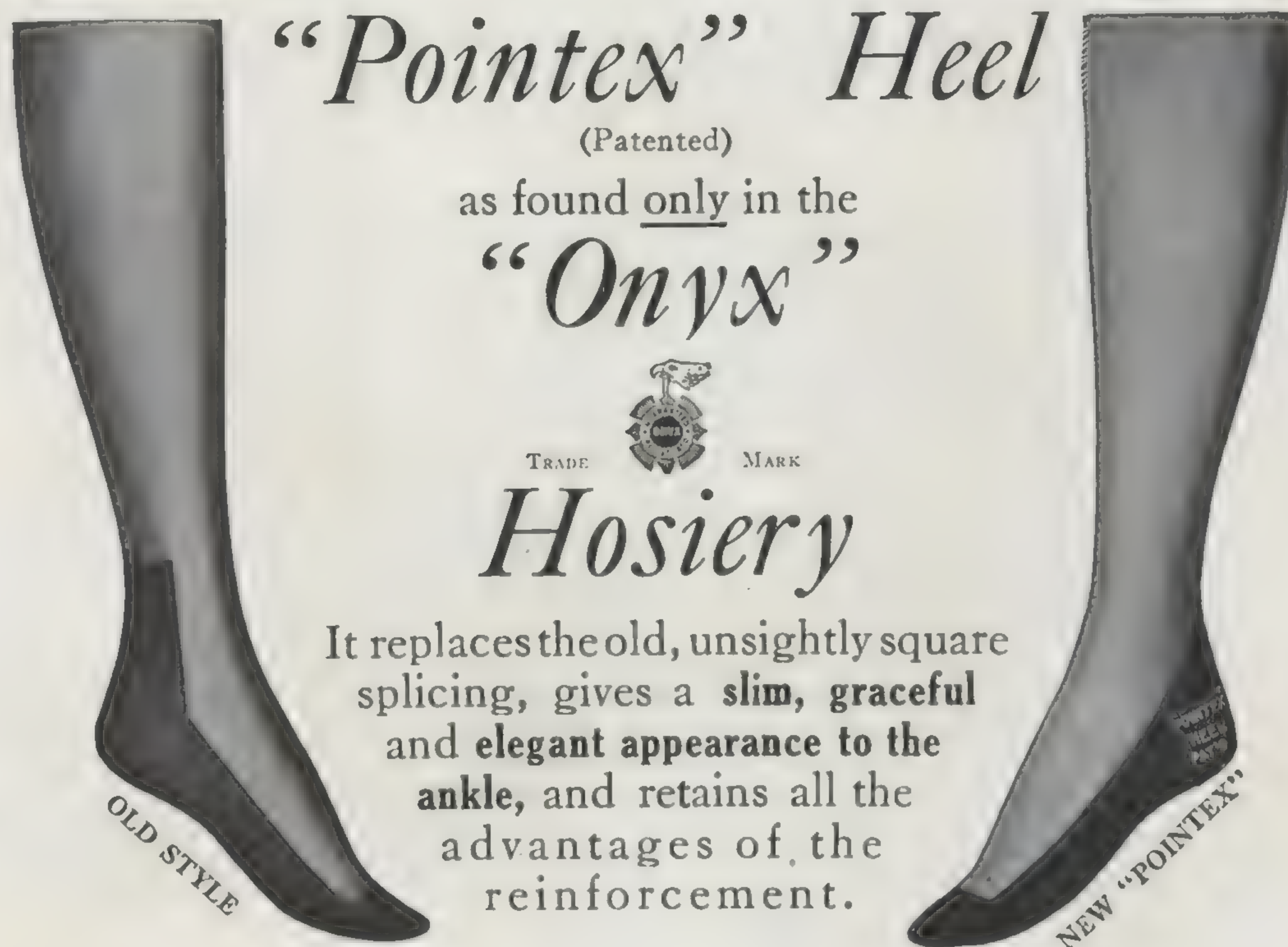
Various prices at your retailer's.

Write for Booklet, "The Wear and Care of the Veil"

This is the first really practical book on the subject offered free. Every woman who wears a veil should have one. Tells how to wear a veil and how to care for it. It also illustrates many kinds of veils in various qualities, photographed directly from the goods.

*If you cannot obtain our veils readily
at your dry goods or specialty store,
communicate direct with us.*

E. & Z. VAN RAALTE
98 and 100 Fifth Avenue, New York



“Pointex” Heel

(Patented)

as found only in the

“Onyx”



Hosiery

It replaces the old, unsightly square splicing, gives a **slim, graceful and elegant appearance to the ankle**, and retains all the advantages of the reinforcement.

The following Numbers are all equipped with this decided improvement; you will find them, with other “Onyx” styles for Autumn and Winter, at the nearest Department Store:

No. 255—Women’s “Onyx” Black Silk “Pointex” Heel—with “Wyde Top” of Lisle and Lisle Sole—Light Weight. Price,\$1.35

No. 265—Women’s “Onyx” Black Silk “Pointex” Heel, with “Wyde” Top of Silk, Lisle Sole; “Doublex” Toe, medium weight\$1.50

No. 305—Women’s “Onyx” Black Silk “Pointex” Heel. Extra Fine and Sheer. Price,\$1.65

No. 705—Women’s “Onyx” Black, “Pointex” Heel, all Silk. Excellent value at\$2.50

Sold by leading dealers everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer. Write to Dept. I.

Lord & Taylor

Wholesale

New York



Like Rembrandt's Art these
REMBRANDT HATS
 are ever in style



Ask your dealer
 for hats bearing
 this trade mark

C.M. Phipps Inc

41 W. 38th St. New York

How Vogue Carries the Pattern Idea to Its Logical Conclusion



1. *The First Step—Vogue Stock Patterns*

Dress patterns have been sold and used for nearly sixty years. With one exception, they cost 15 cents apiece, and can be bought at any little dry goods store. The one exception is Vogue Stock Patterns—priced at 50 cents and \$1, and quite worth it in their peculiar smartness, their originality, and their convenience.

Page 66 tells all about Vogue Stock Patterns; and the following twenty-three pages contain the completest and finest collection of them we have ever had the pleasure of presenting to you.

2. *The Next Step—"Non-Stock Special" Patterns*

Vogue's new "Non-Stock Special" Patterns are the next step in pattern making—the only way to secure, at very moderate expense, patterns that are not kept in stock but are virtually cut to your special order.

From the modish yet always highly practical designs shown in "Smart Fashions for Limited Incomes," Vogue cuts patterns in sizes 34 to 40 at the price of \$2 for the complete gown, \$1 for skirt or waist, and \$1.50 for three-quarter length coats, wraps and negligees.



3. *And Now Cut-to-Individual Measure Patterns*

Carrying the Pattern idea to its logical conclusion, Vogue will cut to your measure the pattern for *any* Vogue gown, waist, skirt or suit that appeals to you. You have but to supply the model—a sketch or photograph will do—and your measurements. Vogue cuts the pattern for you and pins it together. You receive a tissue paper replica of the model you have chosen.

Despite the intensely individual nature of this service, prices are not high. Complete costume, \$4; waist or skirt, \$2. Three-quarter length coat or wrap, \$3; and children's dresses, \$1.



THE HOUSE OF "SALT'S"

THE HOUSE OF "SALT'S"

SALT'S ARABIAN LAMB

The Vogue that coats made of Salt's Arabian Lamb will enjoy during the Fall and Winter is well deserved, since in style and economy they are simply unequalled—in truth they possess all the beauty, richness and warmth of natural Black Persian Lamb. An expert can hardly perceive the difference. Furthermore, in Salt Arabian Lamb you have a positive guarantee of quality and durability—the pile being *absolutely fast*. Reject imitations said to be "the same as Salt's" or "just like Salt's." They are inferior and certain to bring disappointment. For your protection every garment made of the genuine bears the Salt's silk woven label shown here.

Ask your dealer to show you his line of garments made of Salt's Arabian Lamb. Be your own judge. Or we will gladly send you samples of the material and name of dealer who can supply just what you desire.

Salt's Textile Manufacturing Company, 38 East 25th Street, New York

Two examples of coats made of Salt's Arabian Lamb, retailing at popular prices

Insist upon seeing this label



It protects you from inferior imitations



Founded 1826



The Studio of Interior Decorations

is prepared to carry out any effects you have in mind for the entire or partial decorating and furnishing of Homes, Hotels, Yachts, Theatres, Clubs, Studios and Offices.

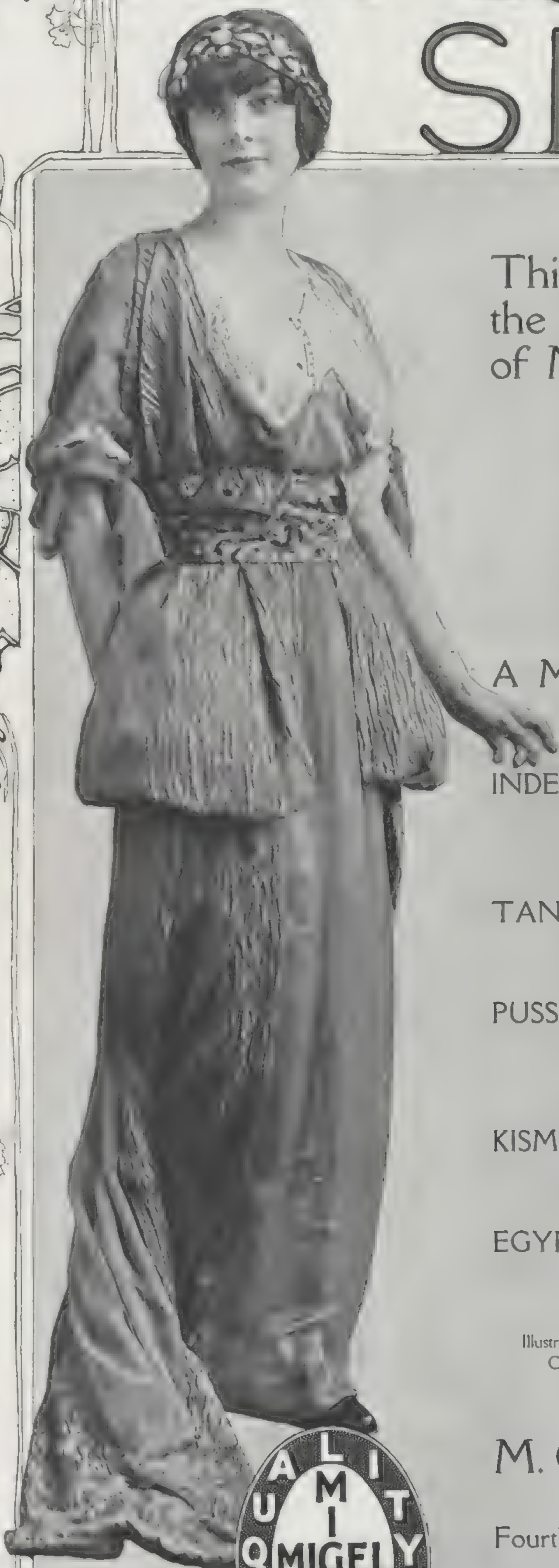
Our artists, who have designed some of the most beautiful effects obtained in America, will be pleased to submit color sketches embodying your ideas.

You will be placing yourself under no obligation by requesting the advice of our experts.

Lord & Taylor

New York

MIGEL-QUALITY SILKS



This Silk Creed appears on the wrapper of every piece of Migel-Quality Silk:

"To see a little further into Fashion's future; to dig a little deeper for quality production; to know no mean between right silks and wrong silks; to be satisfied never with good enough but always to supply even better than the customer expects."

A Migel-Quality Silk for Every Occasion:

INDESTRUCTIBLE VOILE—Looks like cobweb—wears like broadcloth. The strongest sheer silk ever made. We dare guarantee it to outwear the lining.

TANGO CREPE—for the new frocks "la Dance." A new clinging silk fabric of Chinese construction.

PUSSY WILLOW CHIFFON CREPE—Broche and plain to match—a fabric of peach-skin finish in all the new nature colors.

KISMET DE LUXE—a rich brocade silk never before produced on a power loom.

EGYPTIAN CREPE—Has that Eastern richness and splendor so much sought in silks.

Illustration: Evening Gown of Migel-Quality Egyptian Crepe
Created for the American Fashion Show, New York.

For Sale at the Class Stores

M. C. MIGEL & COMPANY

The New Silks First

Fourth Avenue at 20th Street, New York



DRESS & VANITY FAIR

—*the new magazine published by
the publishers of Vogue*

(Look on the newsstands for the
cover shown on opposite page)

IN LONDON alone there are seventeen papers like the "Sketch" and the "Tatler." In America there is not one. These English publications, as you know, are wonderfully interesting. Although they fairly overflow with pictures, they are not merely picture papers. Although full of news, they are not newspapers.

FASHIONS enough are shown to suit the most fastidious women; everything new and noteworthy on the stage—from Vaudeville to Grand Opera—is pictured and discussed; photographs and sketches of society in action, portraits of the notable men and beautiful women that everyone is talking about; pages of humorous drawings, follow one another in fascinating succession.

SPORTS have their full share of space; golf, tennis, football, yachting, motoring, all are reported not only with pictures but with authoritative calendars. Horses and dogs find a page or two in every issue. The Fine Arts, too, get ample recognition whenever they present something of unusual interest — the lover of books, music, sculpture and painting will always find in this publication something well worth his while.

IT is along the lines of these English publications that we have planned "Dress & Vanity Fair" our new magazine. All the resources and enterprise that have made "Vogue" preeminent in its own chosen field of fashions, will be utilized to give "Dress & Vanity Fair" an equally commanding position in its broader field.

OUR AMBITION is not towards a popular magazine with a big subscription list. We don't expect everybody to be interested in "Dress & Vanity Fair", and, frankly, we shall not try to interest everybody. On the other hand, there are, we believe, a great number of people, who will thoroughly enjoy the cleverness, the variety, the dash and appreciate the fastidiousness and luxuriousness that shall in time make "Dress & Vanity Fair" the most distinctive among all American magazines.

"Dress & Vanity Fair" is a new magazine—new in every way. Have you had a copy yet? The second number—October—is now on sale at all newsstands. When you order your next Vogue be sure to ask your newsdealer for this new "Dress & Vanity Fair."

DRESS & VANITY FAIR

25 Cents a Number

Conde Nast, Publisher

3 Dollars a Year

DRESS & VANITY FAIR





This Year's Idea in Fashions

is to achieve smart and graceful tailored costumes by use of the new fabrics in striking combinations.

Foremost in Fashion's favor, most novel and beautiful in weave, most effective in coloring, are the

American Woolen Company Style Fabrics for Women

Anticipating the vogue for rougher weaves and unusual color effects, American Woolen Company Fabrics include some very smart **eponges, cheviots, matelasses, poplins, duvetyns, chinchillas**, in addition to the ever desirable serges and broadcloths. Their style-leadership is unquestioned; they are approved and preferred by the most authoritative sources of fashion.

American Woolen Company Fabrics are always dependable in quality, offering the utmost in service as well as style.

Sold by dry goods and department stores everywhere and obtainable also in high-grade ready-to-wear garments.

Write for Fall Fashion Fabric Booklet.

American Woolen Company

Wm M. Wood, President.

*Selling Agency: American Woolen Company of New York
18th to 19th Street, on Fourth Avenue, New York.*



THE Detroit 1914 ELECTRIC

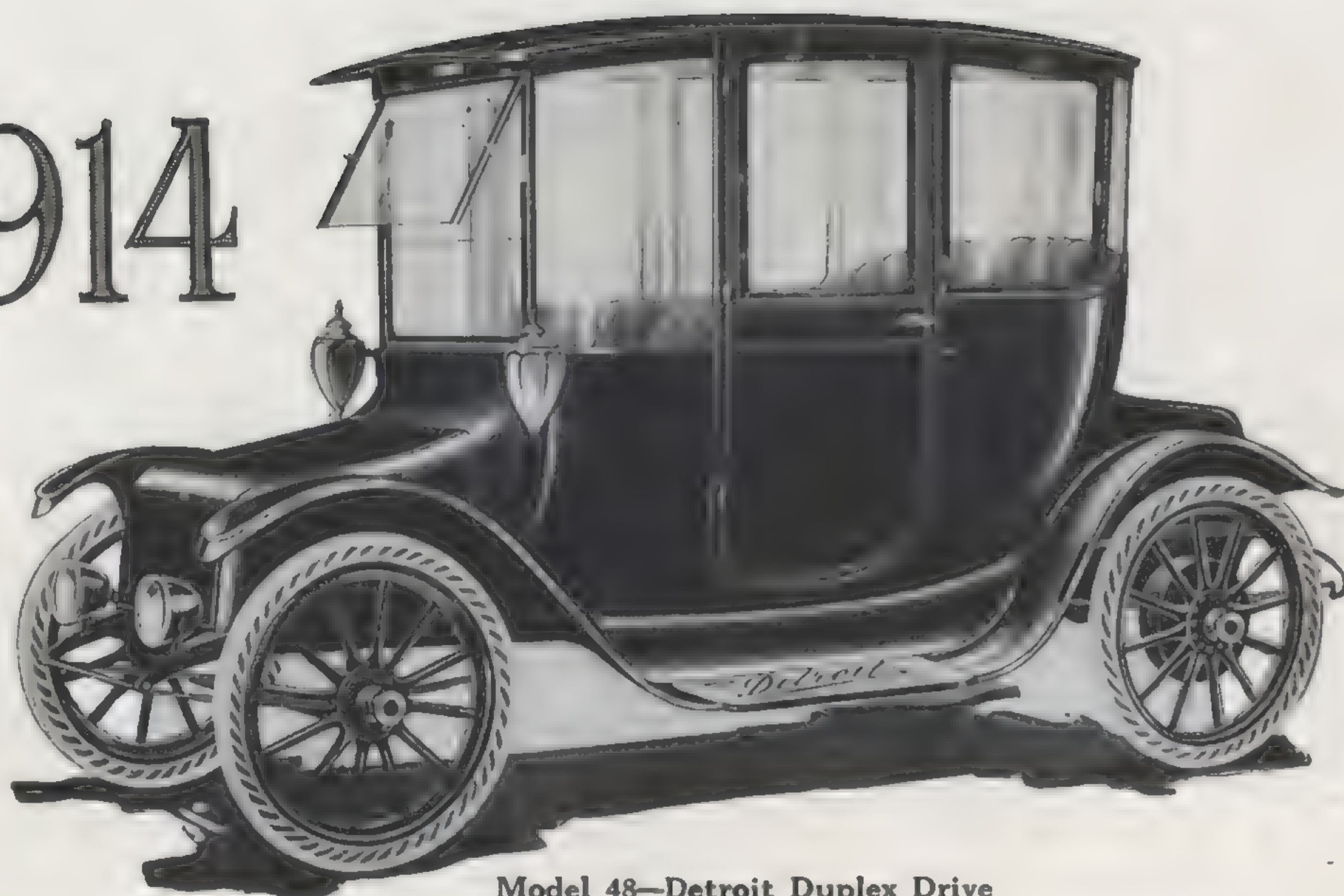
With Worm Gear Axle

5-passenger Brougham, Detroit Duplex Drive.....	\$3000
4-passenger Brougham, Rear Seat Drive.....	2850
Gentleman's Roadster.....	2500

With Bevel Gear Axle

5-passenger Brougham, Front Seat Drive.....	\$2800
4-passenger Brougham, Rear Seat Drive.....	2550
Victoria	2300

All enclosed bodies are of our celebrated "Clear Vision" type. Seats are so arranged that no one sits in front of the driver.



Model 48—Detroit Duplex Drive

Big Volume - Finer Quality - Lower Prices

This is the Detroit Electric policy for 1914—to make **more** cars and, therefore, **better** cars than have ever been made by any electric manufacturer; to sell these cars for **lower** prices than have ever been asked before; to take only a small profit on **each** car, relying on **large** volume for an adequate yearly earning.

First among the makers of electric automobiles, we have now reached a goal toward which successful manufacturers in all lines have always aimed—a volume of business large enough to permit the giving of maximum quality and, at the same time, a reduction of price.

We believe that this new policy is something people have been waiting for, that it marks a big step forward in the electric car business. We believe it means that thousands of people will buy electrics who have not bought before.

Our Output—Two to One

In the past twelve months we have sold **more than twice as many cars** as any other maker of electric pleasure vehicles.

Our factory and service organization has grown to be the largest in the world devoted exclusively to the making of electric cars. Our manufacturing facilities have been brought to maximum efficiency.

So we have determined to go after even larger volume, to reduce our prices, but at the same time to put into our cars the very utmost in quality. Our 1914 models are the result.

Why Our Prices Are Lower

Every one of the six models listed above, if priced according to the usual methods of figuring, would sell for \$300 to \$400 more.

Take the worm gear Detroit Duplex Drive car, \$3,000. The factory cost of this car, plus the **usual** rate of profit, would make the list price \$3,350.

Take the bevel gear Forward Drive brougham, \$2,800. Last season—1913—the corresponding model sold for \$3,000. We have added \$140 **actual factory cost**, in improved features and finer quality

—and yet we ask only \$2,800 for the car. And so all through the line.

How Quantity Produces Quality

Bear in mind that the reduction in the prices of Detroit Electric cars means no reduction in the quality. Exactly the opposite.

The same large volume that makes possible these lower prices also makes possible the very highest quality in materials, in workmanship, in improved features.

It requires **quantity** to produce **quality**. The old idea that small production means better quality, more care, finer attention to detail, is a fallacy. When a maker builds 1,800 to 2,000 cars, his standard of quality is higher than when he builds the average output of 400 to 500 cars.

Large Volume—Higher Standard

The large manufacturer can afford to have a higher standard. He can, and does, put better workmanship into his cars because he can afford the mechanical equipment necessary.

Small production means near-accurate handwork, instead of absolutely accurate machine work. It means steel castings instead of the stronger drop forgings. It means fitting and filing instead of standardized, uniform parts.

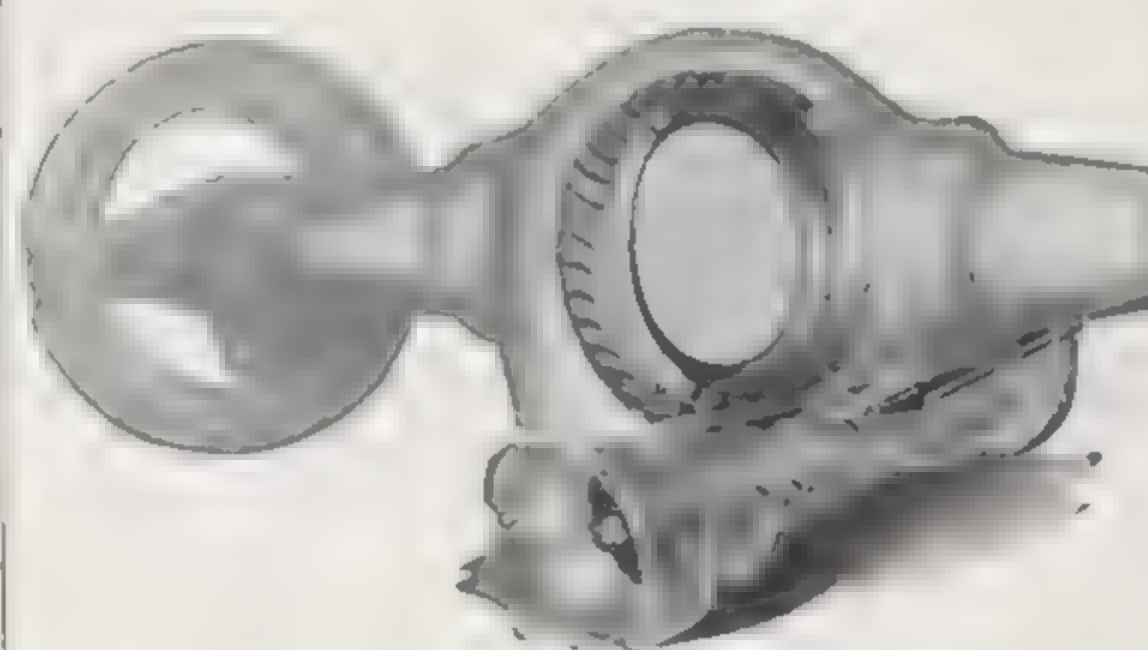
Of course, certain work, like finishing and upholstering, is necessarily handwork—whether you are building 20 cars or 2,000. The handwork on Detroit Electric cars is not surpassed by any maker.

Where handwork makes the car better, we use handwork; where machine work makes for accuracy and lasting quality, we have the equipment for perfect machine work. Always we have in mind "quality first." Big volume is responsible for high quality **with** moderate prices.



Detroit Duplex Drive

This interior view shows the steering and control levers at both front and rear seats, elevated for driving. In actual operation only one set is in use, the other set being turned down and folded back out of the way—as shown by the dotted line. Thus, it is possible to drive the car from either front or rear seat.



Detroit Electric Worm Gear Axle

The Detroit Electric axle, equipped with the Daimler-Lanchester imported worm, is so designed as to insure perfect and positive lubrication. Mounted at the bottom of the axle, this worm runs constantly in a bath of oil. Silent, smooth, efficient.

Don't Let High List Prices Blind You

The high prices asked for many cars are not evidence of quality. You don't make anything in buying such cars. A few hundred dollars added to the price **and then taken off again** by a cut in price or an excessive allowance for a used car, doesn't change the quality of the car. Price doesn't really mean anything except in relation to quality. That's what determines value.

Detroit Electric cars are lower in price than any cars even approaching them in quality. They are sold at **catalog prices**. They are marketed with a smaller discount to the dealer than other cars.

Always they have offered the greatest value for the price. For 1914, with decreased prices and increased quality, they offer values not to be resisted.

Please see these cars at our dealer's. You will find him to be the most substantial electric car dealer in your city. 1914 Advance Catalog sent on request.

Anderson Electric Car Company, Detroit, Mich.

Warner's Brassieres

The Dainty Fabrics and Trimmings of Warner's Brassieres

Give a touch of delicate beauty beneath the sheerest waist or most diaphanous gown. Beauty, however, should by no means govern the selection of your brassiere—fit is truly the most important. The essential thing is the snug support given the form above the line of the corset—which line must be concealed by the brassiere.

The fit of a Warner Brassiere, whatever price you pay, is right, since regardless of the price you pay for a Warner Brassiere, the correctness of the design is assured.

You will find Warner Brassieres in all the leading shops; and you can buy one beautifully made and exquisitely trimmed at as high a price as you wish to pay; or you can buy a plain brassiere—and this you may trim as daintily, elaborately or even expensively as your taste dictates.

Fifty Cents to Four Dollars

THE WARNER BROTHERS COMPANY
New York Chicago San Francisco



Hosiery
Exclusively
for 27 years



Three
Fifth Avenue
Hosiery Shops

Peck & Peck

ILLUSTRATING SOME OF OUR
NEW and EXCLUSIVE
Silk Hosiery

287D—Silk Sox, cotton lined; mottled effect, with five jacquard embroidered stripes; excellent wearing. Price, \$1.50 a pair. Also to match the sox, wide open end, fine quality \$1.50 silk scarf, with two-toned bias stripes. Special, the set complete, \$2.50.

Advance Fall and Winter Hosiery is now displayed at our three Fifth Avenue Hosiery Shops. Many of the original novelties and most of the beautiful new styles to be worn this coming season are originated by us. For example, the following new creations:

The Ankle Bracelet

An embroidered coil snake anklet to be slipped on a fine silk stocking.

The Gray Mouse Silk Stocking

A full sized mouse on instep. \$6.00 a pair.

The Diamond Backed Lizard

A very artistic effect—the lizard on the instep embroidered and studded with rhinestones.

Fish Net Stockings

made as the name implies, like fish net, each thread bound by hand.

The "Lobster Bathing" Stocking
new and unusual; for Southern trips.

Queen Victoria Silk Stockings

thin and filmy, like cobweb, yet are unusually good wearing. Made by special process. Price, \$2.50 a pair.

With hand embroidered clocks, \$3.00 a pair.

PECK & PECK

For the convenience of out of town customers, maintain a mail order department. With reference they will send a varied assortment of new Fall Hosiery on approval. Selection can be made and the balance returned by express at their expense. Peck & Peck also suggest that you send for their new illustrated catalog showing many beautiful styles.

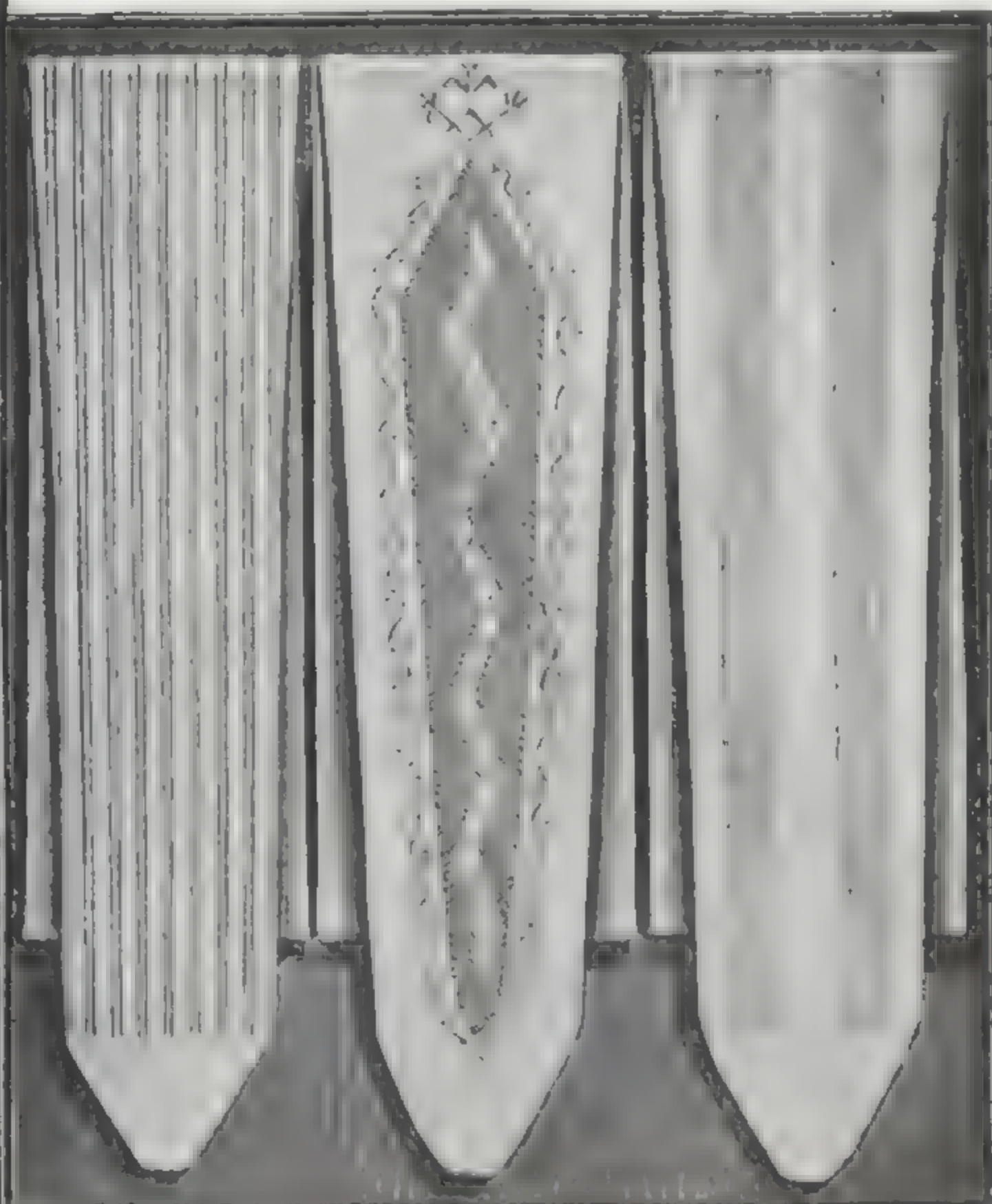
PECK & PECK

588 Fifth Avenue, at 48th Street
481 Fifth Avenue, at 41st Street
230 Fifth Avenue, at 27th Street

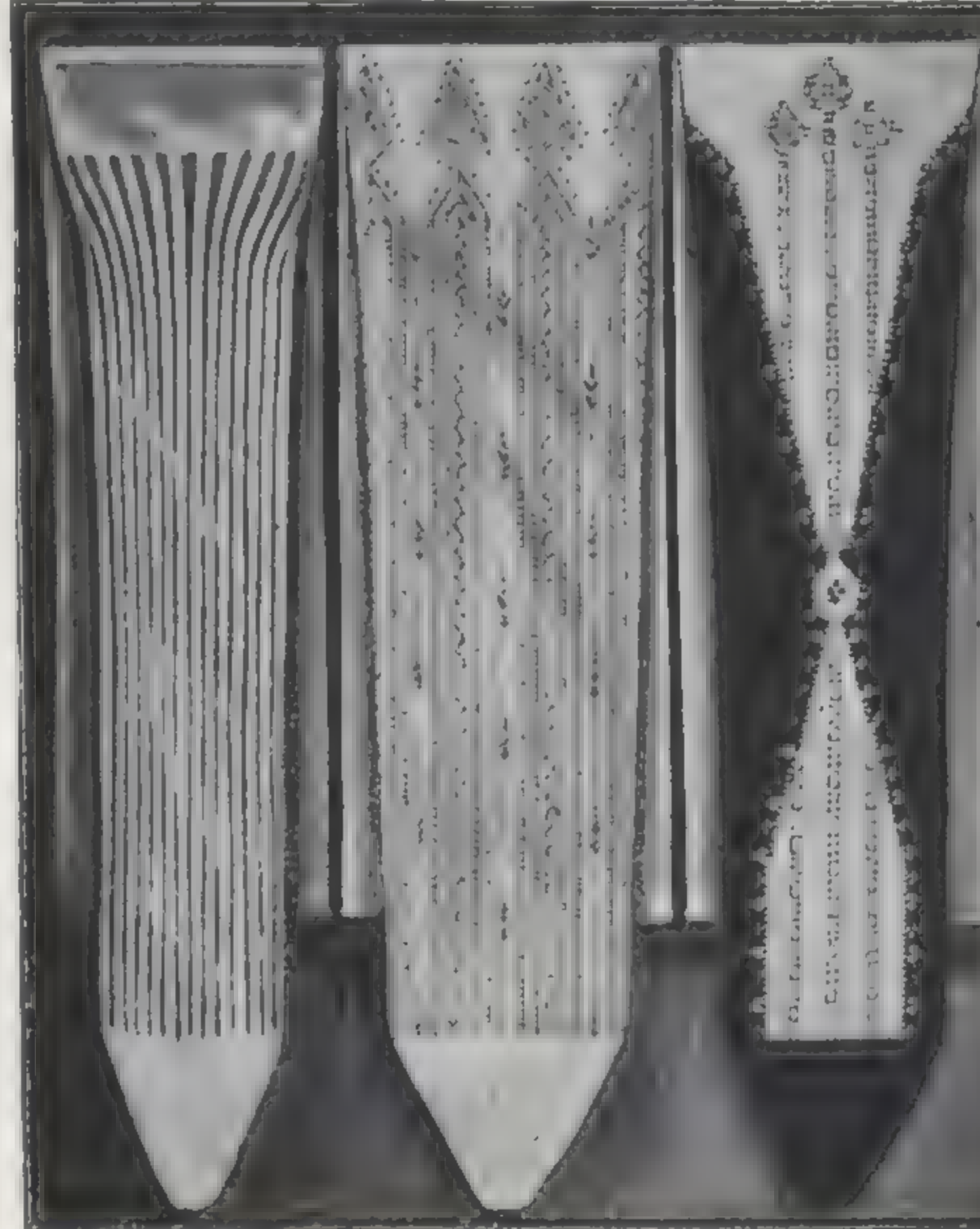
New York



259B—Infants' French lisle socks; a very large selection of new smart patterns; all sizes. 85c. a pair. Pure French silk, \$1.50 a pair up. Our 35c. and 50c. quality of our own designs are exceptional values.
187—Silk and cotton mixed "5 and 1" ribbed stockings, same as illustration; all sizes. 69c. a pair, or \$4.00 one-half dozen.



266—Very popular French ribbed, running to the top; finest silk; price, \$7.50 a pair.
224—Ladies' French Silk; beautiful openwork lace patterns; all colors for evening dress. \$7.50 a pair.
225—Ladies' French Silk; black and white or colors; woven stripes running to the top. Very desirable. Price, \$7.50 a pair.



263—English derby ribbed, finest silk; black, white, smoke, or navy blue; price, \$8.50 a pair.
233E—Openwork and hand embroidery; all evening shades; made to sell specially at this price. \$5.00 a pair.
230—Latest Parisian novelty; two colors; embroidered by hand. Extremely smart. Price, \$10.00 a pair.



59E—Only \$3.50 a pair for this handsomely hand-embroidered butterfly pattern on French silk stockings. Also many other new designs.



Real Brussels lace inserted by our expert artists which insures good wearing, on very fine quality French silk stockings; the above pattern, \$15.00 a pair. Other exclusive creations up to \$100.00 a pair.
NOTE—We make no imitation lace stockings.

SALES and EXCHANGES

Wearing Apparel

SEAL SKIN cloak reaching to the ankle. Fits snug to body. Exceptional care given it. Not used since 1894. Cost \$500; thirty years old. Will sell cheap. No. 41-D.

FOR SALE: Double Paisley shawl. A very choice antique, one hundred years old. Perfect condition. Will send on approval to reliable persons. Price \$200. No. 52-D.

FOR SALE: Gowns in perfect condition, made by New York dressmakers. Black suit, blue serge dress, grey ratine, hats, etc. Regular buyers desired. Bust 34-36. Waist 25. No. 53-D.

PERFECTLY clean white charmeuse evening dress. Size 36. \$16.00. No. 54-D.

WILL buy attractive evening gown; also modish afternoon frock, preferably black. Tall young woman, 38 bust. Must be good condition and very reasonable. No. 160-B.

FOR SALE: Crocheted bed spread. Copied after an Old English Spread. Valued at \$110. Willing to send on approval. No. 55-D.

GENUINE hand-made Camel's hair shawl, perfect condition. Unusual design, two yards square; suitable for drapery or evening wrap. Cost \$500. Twenty years old. Bids invited. No. 56-D.

FOR SALE: Evening gown. Soft white satin, beautifully draped in emerald green chiffon of special quality; part of waist and tunic of soft white lace, handsome ornaments of crystal. \$100. Also best quality figured crepe de chine with tiny cerise figures, latest model, draped skirt, tunic dull plain cerise crepe in newest effect; front of soft white lace and chiffon, \$80. Both in perfect condition. Size, 38-40. No. 57-D.

FOR SALE: Black Velour coat, worn a few times. Full length, rose satin lining, heavily braided collar, frog fastening. Size, 36. Cost \$50. Will sell for \$25. No. 58-D.

FOR SALE: On account of going South beautiful moleskin coat, long with rounded effect in front and regular sleeves. Price, \$250. No. 60-D.

FOR SALE. Two lace shawls. One black thread lace, the other cream llama lace. In perfect condition. \$150. No. 62-D.

BEAUTIFUL white and gold embroidered opera gown, perfect condition. Sell because too small now. Bust 38 in. Cost \$300. Sell for \$35. No. 63-D.

WANTED: Coon skin coat and cap for motoring. Size 38-40. Must be in good condition. Also dresses and coats for girl 5-6 years old. No. 161-B.

TWO COATS. Navy wool eponge satin lined, \$12. Tan covert, unlined, \$4.50. Blue satin evening gown, \$10. Rose color silk and wool crepon, \$18. All misses 18 yr., 36-38. No. 67-D.

TWO SERGE COATS, 8 yr. One brownish tan, \$5. Other rose color, \$8. Blue and white check challie, \$5. Dresden voile, \$4. Hand-made pique with cut work over blue, \$5, etc. No. 68-D.

WANTED: Slightly worn blue silk or wool suit, white chiffon blouse. Black satin afternoon gown with white. Satin or velvet hat to match. Pink, blue or white evening gown. Bust 36. Waist 24-26. No. 162-B.

SNOW leopard coat, 50 inches, about 38 bust. Skins examined by American furrier. Coat now in China. Sell \$125. Buyer pay custom duty, if any. No. 69-D.

WANTED: Pink evening gown with lace preferred. Bust 36. Height 5 ft. 2 in. Must be late model. Osborn model preferred. Low cut. Reasonable. No. 163-B.

TWO beautiful natural colored paradise feathers. Perfect condition. Cost \$15 apiece. Will sell pair for \$20, or singly for \$10 each. No. 70-D.

Miscellaneous

WANTED: Pair of old brass Colonial candlesticks, must be guaranteed over one hundred years old. Please submit prices and sketch. No. 156-B.

SOCIAL TOURS. Winter social residence in European capitals. Study, optional. Swiss winter sports during holidays. Select party sailing October under competent chaperonage. Booklet on request. No. 303-C.

Your Opportunity to Buy and Sell Privately

EVER since the "S and X" (Sales and Exchanges) department was founded, three years ago, it has been a helpful and a very unique feature of Vogue. But, because these little messages have been tucked away, rather inconspicuously, at the foot of the "Shoppers' and Buyers' Guide," we have feared that they may have escaped your notice. And therefore we are giving them, this month, a much more prominent position. Will you read them—every one? They appear in the two columns alongside.

Now there are few things that cannot be appropriately advertised in a column of this kind. If you have some back numbers of Vogue on hand, turn to the "S and X" and see how it has been used for advertising gowns, and rugs, and bronzes, and linens, and tables, and chairs, and furs, and jewelry and pictures.

Whenever you, as a reader of Vogue, happen to have anything you wish to sell—or when you want to buy something you have for something you haven't—you can write to Vogue about it. For a dollar or two your want is made known to thousands of other women. Among them will be someone who will be delighted to hear from you.

The great thing about this service is its privacy. Your name does not appear. Nobody knows it except Vogue and the woman with whom you are dealing. And the entire transaction is carried out with much less expense than if you turned to an auction room or to a purchasing or selling agent.

Whenever you have something to buy or sell, think first of the "Sales and Exchanges" department of Vogue. A message for the November 15th Vogue should reach us on or before Wednesday, October 14th.

HOW TO ANSWER THE MESSAGES ALONGSIDE

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 850-A). Enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Avenue, New York. Enclose no money—wait until the advertiser writes to you.

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

HOW TO INSERT A MESSAGE OF YOUR OWN

If you do not find below exactly what you are looking for, try a message of your own. The rate is \$1 for 25 words or less; additional words 5 cents each.

Miscellaneous—Cont.

WANTED: Fine mahogany Victor Victrola. Perfect condition with red seal records. Bargain price. Also twelve plain dining chairs. Flemish finish. No. 158-B.

FOR SALE: 17-piece mahogany dining-room set, William and Mary period. Cost \$1,500. Sell \$750. Three-piece Louis XIV. French Walnut Reception Room set, and bric-a-brac cabinet, cost \$475. Sell \$250. Fine Oriental Carpet 14.6-x-9.10, cost \$450. Sell \$275. Leather-covered desk, desk chair, davenport, large rocker, and chair suitable for library, cost \$400. Sell \$200. Excellent condition; almost new. No. 43-D.

A HEART-SHAPED diamond, size 1½-1/16-1/64 karats, stone is brilliant, absolutely white and flawless. Make a beautiful engagement ring or lavalier. Price \$400. No. 64-D.

TWO splendid four poster antique mahogany bedsteads, restored, \$75 and \$80. Six-foot mahogany side board, \$100. Mahogany 4½-foot buffet, \$80. Sewing table, \$25. No. 59-D.

FOR SALE: Antique Empire bureau with scroll columns, \$25. Sheraton table, \$15. Candlestand, \$10. Good condition. No. 61-D.

LARGE handsome Camel's hair shawl, cost \$1,000. Sell for \$500. Carved rosewood chair, \$150. Jewelry, lace, oil paintings. No. 65-D.

TWO Bengal Tiger skins, beautifully mounted for rugs, perfectly matched. Excellent condition. Too large for present house. Will sell very reasonable together or separate. No. 66-D.

BOW-KNOT, 126 diamonds and 3 large solitaires, 2¼ kr. each, value \$6,000. price \$4,000. 1 diamond heart, 80 diamonds, sapphire in center, value \$600, will take \$400. 1 diamond chain, 38 diamonds, total weight 12 krs., value \$3,000, price \$2,000. All the above were made by Tiffany. Can be seen by appointment. No. 71-D.

TWELVE very handsome paintings of different sizes, one of them being "Agache Monk, Asleep in Chair," by Alfred Peter, of Munich. Size 4 ft. x 4 ft. 6 in. Paid \$800 for this picture, will sell all 12 of them for \$1,500. A rare bargain. No. 72-D.

Professional Services

ENGLISH CERTIFICATED NURSE receives medical or maternity cases at her own private residence in Kensington (England). Highest references from doctors and patients. Every comfort. No. 305-C.

YOUNG WOMAN of good family would chaperone party to Europe or Egypt, for the winter. Strictly first class. No. 308-C.

FINISHING GOVERNESS, certificated, wishes position as Governess or Companion, or secretary to a lady. Modern languages, music. Highest references from France, England, America. No. 319-C.

YOUNG Vassar graduate, fond of children, wishes position as governess or companion in cultured family going abroad. Expenses and moderate salary. Highest references. No. 329-C.

A YOUNG LADY of good education and ability wishes a position as secretary or companion. Recently returned from a year's travel in Europe and Egypt. No. 330-C.

NEW YORK woman of social standing will chaperone several young ladies in her home this winter. Appointments and locality of the best. Leaflet on request. No. 309-C.

YOUNG woman of excellent education, possessing pleasing personality and executive ability desires position as companion. Would teach a little child. Small salary accepted. No. 331-C.

UNUSUAL opportunity for child to be cared for with motherly devotion. Beautiful home life, cultured, aristocratic. Children of family in college. Interview in New York, Philadelphia or my house. No. 332-C.

EDUCATED, traveled young woman desires position as companion in family of wealth. Thoroughly capable and willing. Domestic science and music graduate. Would teach small children. No. 333-C.

A MERICAN girl desires to travel as a companion to a lady in this country. Willing to assume entire responsibility. Good packer. Best of references. No. 334-C.



What Is New in Corsets

is a question of ever recurring interest, one of vital importance, for upon the correct physiological construction of the corsets they wear depends, to a very great extent, the health, comfort and grace of women.

When the body is correctly corseted the real beauty lines of the natural form are clearly defined; correctness of poise is established, the gown drapes artistically, gracefully; every organ of the body is assisted in performing its function and there is perfect freedom for all the activities of life.

Testing out the facts is easily accomplished by simply photographing the

GOODWIN CORSET

on living models, as shown by the two designs pictured here. The result is an expression of art in the highest form. It clearly shows that the Goodwin Corset is the ideal of every one who admires physical beauty and exuberant health.

The Autumn Models and Materials Are Now Being Shown

Catalog with individual measurement blanks by means of which out-of-town customers obtain satisfactory fittings will be forwarded at once upon request.

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New York City

Goodwin

Physiological
Corset

Some of the Shops where Goodwin Corsets are sold:

CALIFORNIA Fresno Los Angeles San Diego San Francisco	Janet Brown Goodwin Corset Shop Miss E. I. Devens Goodwin Shop	211 Forsythe Bldg. 602 Title Guarantee Bldg. 1360 Fifth St. 330 Sutter St.	NEVADA Reno NEW JERSEY Trenton	Goodwin Millinery Co.	
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New York



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EVERY once in a while, some one comes to us with a yearning for a Greenhouse, in which to grow, during the Winter, the sunny flowers of Spring; and to have the year around, the old fashioned flowers of their childhood's fond memory. They also generally want room for some roses—for what is a Garden without roses?

For just such flower lovers our catalog has a most interesting collection of houses; arranged

with the idea of fitting various purposes, locations and pocketbooks.

Among the number is this one below.

Because of its charming simplicity and thorough practicalness, it is a great favorite. Now, while the matter is foremost in your mind, why not write for catalog, called "Some Greenhouses We Have Built?"

You can be thinking and planning for it all Winter, and next Spring we can erect it for you.

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Autumn Riding Habit

Exclusive A. & F. Co. model, in tweeds, Oxford melton or mixtures, \$45. Imported manish woollens, \$55. Also made to order in our custom department—prices on application. Velour hat, selected specially for this suit—all colors, \$10.



Balmaccan Coat

To slip over habit, for motor-ing and all sports' use; in tweeds and other heavy imported materials—light in weight, \$30. Flexible Riding Derby, \$5.50, as illustrated. Great variety of Autumn coats.



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For service in thicket or at the lodge—green or gray corduroy or beaver, \$30. Same in tweeds, new Fall patterns—ideal travel suit, \$35. Forestry serge, \$35. Tweed or corduroy hat to go with suit, \$4.50.



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One of the most desirable all-purpose sports' suits of the season; as illustrated, of imported tweeds, \$55. The two buttons at ankle on either side may be unbuttoned for greater freedom. Of 13-oz. Forestry Serge, with shorter shell skirt for hunting, \$55. Hat to match suit, \$5. Leather hat, for this suit, \$10.

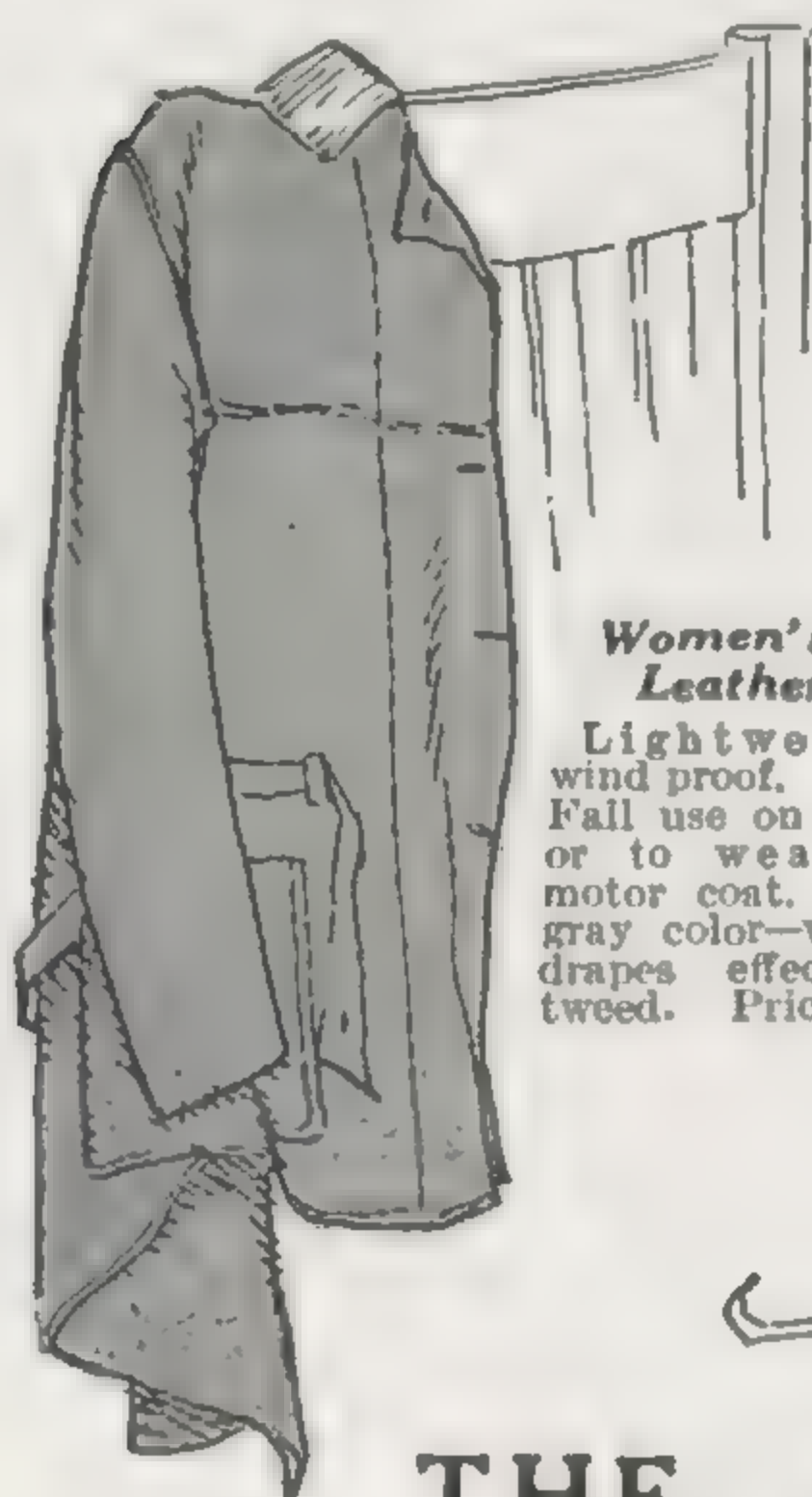
Clothes for Autumn Sports

WHAT you should wear, to be correctly in the picture when the Autumn leaves are flying—on the bridgepath, in the motor car, in the woods, on the golf links—made as it should be made.

A department never before treated in so sportsmanlike a way by any house in this country or Europe. Things which are not obtainable in the ordinary metropolitan store—of a smart sturdiness and thoroughbred character foreign to the fashion shop.

An embodiment of the style—the cut—which marks the sportsman and sportswoman of experience, and the practical serviceability of fabric and color more necessary in these clothes than any other.

The accepted Autumn ideas of America and England, in ready-to-wear sporting apparel, executed to the last detail along the lines demanded of our custom department by men and women whose leadership in the outdoor world has made sport what it is today in this country.



Women's Suede Leather Coat

Lightweight, but wind proof. Smart for Fall use on golf links, or to wear under motor coat. Forest gray color—very soft—drapes effectively as tweed. Price, \$15.



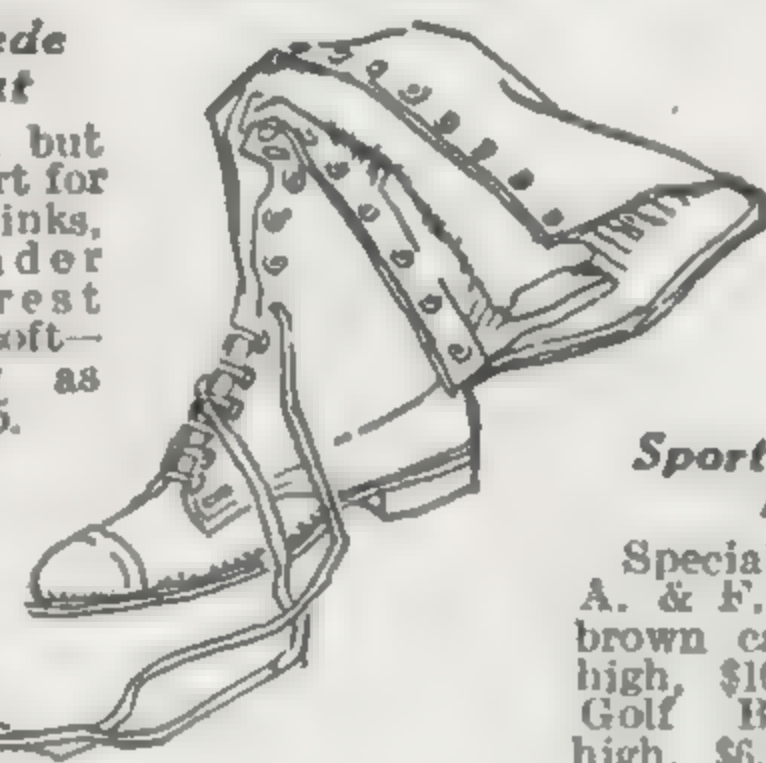
Autumn Sports Hat

An exclusive A. & F. Co. model, in forest green felt, \$5. With feather, \$6.50.



Leather Sports Hat

In tan leather, green trimmed, \$8. Same style, in black or brown velvet, \$1.



Sportswomen's Boots

Specially designed by A. & F. Co., made of brown calfskin, 12 in. high, \$10. Golf Boot, 6½ in. high, \$6.75.



A. & F. Co. Two-in-One Women's Gloves

Lining and glove separate; English model, very comfortable and warm; reefing strap at wrist; tan color; \$3.50.



Men's Autumn Sporting Vests

Specially good for trap shooting—of newly imported mixtures and tweeds. Same woollens in back as front, preventing one from catching cold when coat is removed, \$10.

Men's Velveteen Shooting Coat

(As illustrated in cut at top.) Equally good for shooting, riding and general country use—rich brown; with English moleskin long trousers, \$35. Shooting Cap of velveteen to match coat—visor completely shades eyes, as shown, \$2.50. Suit and Cap exclusive to A. & F. Co.

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Knox Ladies' Hats



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best millinery shops
in all the leading
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For Fall 1913

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Jewels

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THE house of DREICER, founded 1869, has sold or improved many of the really superb and important Pearl Necklaces in this country.

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SOUTHERN LADY, a connoisseur in antiques, will purchase very reasonably fine furniture, old-time silver, jewelry, etc. Mrs. M. S. Morel, 1424 Marengo St., New Orleans, La.

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Red—Blue—Brown—Green—
plain edge 25c per pack (Dozen \$2.75); Gold Edge 35c (Dozen \$4.00). Samples free. "There is no better 25c card for any game."

"RAD-BRIDGE" Life's Illustrated Pad. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad, \$2.50 per dozen. Now comes in

New Cover by Blashfield of "Life" giving new Royal Auction (or Lily) table and condensed "Essential Rules" making pad suitable for Bridge and Auction or Royal Auction (Lilys).

"RAD-BRIDGE" sterling mark on Bridge Accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our wallet of samples in addition.

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CHOCOLATES FOR GOODNESS. Wholesale price, six pounds \$2.50. Retail \$1.80. Sample box 50c prepaid. A lucrative occupation. Clubs, ladies write Majorie Mellinger, 154 Chambers St., N.Y.

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THE FURNISH STUDIO SHOP
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HAND PAINTED CHINA. Original designs for prizes, wedding gifts & table decorations, prices reasonable. Lessons in China Painting. Firing. Write Carrie L. Gwatkin, 2790 Broadway, N.Y.

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BLANCHISSEUSE de FIN. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N.Y. Tel. 2685 Plaza.

LEONTINE CLEANING FLUID for cleaning lace yokes, hems of evening gowns, white kid gloves, kid & satin slippers. Sent anywhere paid. \$1, 50c, 25c. Leontine Co., New Haven, Conn.

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Space limited to 4 lines—about 25 words. Forms close one month and three days in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.



"Faucogney"—Vosges Mts.
M. Mitterdorfer Strauss.

From the Peasants

ARTIST, traveler, interior decorator, importer, merchant, and Vogue advertiser—this, briefly, is a picture of Mr. M. Mitterdorfer Strauss.

Mr. Strauss is a Southerner, who studied his art abroad, and returns each year to sketch and paint amid the peasant scenes and peasant life so attractive to him.

His own studio was decorated with the picturesque work of the peasants. Mr. Strauss thought that discriminating Americans would be glad to have these odd, foreign little touches in their own homes. So, on a small scale, Mr. Strauss began importing, but, as time went on, he began to see big things ahead for his "Studio Shop." And it was at this time, October, 1912, that he called Vogue to his aid.

Of course, Mr. Strauss had to reach women of refinement, appreciative of artistic articles. He selected Vogue as the one magazine to carry his announcement, and he began, with an advertisement in the "Shoppers' & Buyers' Guide." No sooner had his announcement appeared, than Mr. Strauss began to receive more business than he could handle, opening many accounts with new shops and tea-rooms throughout the country and selling many articles direct to Vogue readers.

We have just had the following note from Mr. Strauss:

VOGUE:

Perhaps you would like to hear the result of my "Shoppers' & Buyers'." For my \$5 a month I have averaged about \$200 a month since my advertisement has appeared. Brittany ware, French boxes, decorative knick-knacks, every one of the thousand and one things in my shop seems to find a sale with Vogue readers. On one day, not so long ago, I sold a set of Brittany ware in Texas for \$51, a piano cover fashioned after a famous priest's robe, in Sewickley, Pa., and some Korean altar candlesticks the very same day in Newark. So it goes—I have never made an investment as profitable to me as my Vogue advertising.

Mr. Strauss' case is not unusual. His shop is distinctive and odd, his wares are unique. But there are other shops as unique, although in a different way—and many of the best are gathered here in the Shoppers' & Buyers' Guide.

Cleaning and Dyeing—Cont.

LEWANDOS
America's Greatest Cleaners and Dyers
17 Temple Place & 284 Boylston Streets Boston
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LEWANDOS
557 Fifth Avenue New York
1335 G Street Washington
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Waterbury Providence Newport Fall River Springfield Worcester Salem Lynn Portland Cambridge Brookline Roxbury Waltham Watertown

KNICKERBOCKER CLEANING CO.
402 East 31st Street, New York.
New York, Newport.
High class cleaners and dyers.

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CHILDREN'S WEAR from infancy to twelve yrs. Garments made to order, smocked and exclusive models. Boys' dresses, one to six yrs., specialty. Beebe & Shaddle, 38 W. 33d St. Tel. 7537 Mad.

IMPORTED SMOCKED FROCKS. Sizes from 6 months to 15 years. Prices reasonable. Order now for Fall. Circular showing designs on request. Mrs. J. B. McCoy, Jamestown, Va.

MISS MOORE. Our specialties for children are absolutely unique. D'jibba, Hohenzollern, Fauntleroy, Luxembourg and other frocks. Boys to 6, girls to 14 yrs. 547 Boylston St., Boston, Mass.

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CHILDREN'S FROCKS. Dainty and charming. Sizes to six years. White and colors. American cut. Embroidered in China. \$1.50 at The Far East Shop, 148 Cutler Bldg., Rochester, N.Y.

BABY SHOP. Dainty hand-made Layettes. Mothers relieved of all responsibility and worry. Mail orders solicited. Elizabeth Coleman, Infant Outfitter, 247 South 20th St., Philadelphia, Pa.

VICTOR BABY DRESSER. Do not dress Baby on lap. "Victor" Baby Dresser holds baby, and makes dressing easy for mother and child. Victor Mfg. Co., Detroit, Mich.

EXCLUSIVE MODELS Children's frocks, 4 to 12 years. Smocked designs—dancing and school dresses. Moderate prices. Needlework Dept., Y. W. C. A., 14 West 45th St., N.Y.

SMOCKING CHILDREN'S CLOTHES a specialty. Moderate prices. For illustrations and particulars, write Miss J. H. Billings, 382 Whitney Avenue, New Haven, Conn.

INFANT'S HANDMADE DRESSES "long" or "short," from \$1.35, others from 49c; every baby need at lowest prices. Catalog free. Stuart Shop, 57 W. 39 St., N.Y. Tel. Bryant 1785.

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DR. E. N. COGSWELL, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1 Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

LOUISE LEWIS. Special Foot Massage and all ailments of the feet scientifically treated. Expert manicures. 452 5th Ave., Knox Bldg., N.Y. MaBelle Toilet Preparations.

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Corsetiere.
11 East 47th Street, New York
Telephone 1552 Murray Hill.

MME. BINER
Corsetiere, is cultivating figures with her famous corsets. New establishment, 561 Fifth Avenue, New York; formerly 18 East 45th Street.

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Models which accurately forecast the "Trend of Fashion." Custom made only.
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Olmstead Back Laced fitted by experienced corsetieres, \$3.50 up. Corsets to order, \$10. Olmstead Corset Co., 44 W. 22nd St., N.Y. Gram. 5224.

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LE PAPILLON CORSET CO. Mme. Gardner Mgr., 26 W. 38th St., N.Y. Corsets to order and ready to wear; our goods are universally admitted to be of superior style, fit, finish & workmanship.

(Continued on page 28)

W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 27)

Corsets—Cont.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

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THE GILLETTE CORSET designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 582 5th Ave., N. Y.

"MY HUSBAND'S CORSET." Whole back, no lacing to do, no clasp. From stock, \$10.00. To measure, \$18.00 upward. Mrs. Gene Watson, 17 East 48th St., N. Y.

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ALVIENE Newest dances and graceful carriage rapidly taught. Boston, Tango, One-Step, etc. Individual and private class instructions. Grand Opera House, 369 W. 23d St. Tel. 1616 Chelsea.

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ALL MODERN DANCES. Fashion's Latest Steps; Tango, Boston Society, Stage & Classic. Magnificent Studios. Tuition Reasonable. G. Hepburn Wilson, Aeolian Hall, N. Y. 4923 Bryant.

ACADEMY OF DANCING for latest tangos, trots, one step & hesitations. Up-to-date styles. Private lessons or classes. Prof. Constantine, 2307 B'way, bet 83 & 84 St., N. Y. Schuy. 7069.

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FLORAL DECORATIONS. For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W. 59th Street, New York. Tel. Plaza 1241.

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DELICACIES FOR THE SICK. Broths, purees, desserts, etc., ready and to order. Kitchens open for inspection. Send for catalogue. Home Bureau, 52 W. 39th St., N. Y. Tel. 406 Greeley.

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DIAMOND CORSET SHIELDS save dress, underwear, corset from friction and moisture. Fit any corset. 25c pair at stores or by mail. Merham Trading Co., 7 West 22nd St., N. Y.

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MRS. PILLSBURY, Educational Agency, 507 5th Ave., N. Y. Tel. Murray Hill 6185. Teachers, governesses, nurses, ladies' maids, companions, secretaries, trained nurses. Housekeepers a specialty.

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EAVES COSTUME CO. Fancy & theatrical costumes on hand or made to order for all occasions, to hire or for sale. 226 West 41st Street, near Broadway, N. Y. Telephone Bryant 3044.

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ARE YOU STOUT? Reduction assured by scientifically applied exercise. Private instruction, both sexes. Booklet. 11th season. Berkeley Lyceum, 21 W. 44th Street, New York.

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LEAVEN'S FURNITURE Simple, Straight line—unfinished, stained, enamelled, ornamented. Illustrations Free. Confer with decorators, or Leavens & Co., Mfrs. & Finishers, Boston, Mass.

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FUR REMODELING. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Grmcy.

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MRS. CLARKE. Imported and to order gowns, blouses and lingerie. Also stock sizes. 182 Madison Avenue, near 34th Street, New York.

Gowns and Waists—Cont. Made to Order

ARTISTIC DRESSES Made from your own material. Unusual remodeling. Reasonable prices. HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

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MME. SENIOMSED. Out of Town Orders Solicited. Evening gowns, lingerie, blouses, trousseaux. Prices Reasonable. 203 West 87th Street, New York City.

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MARY E. WALSH. Gowns—Trousseau, Fancy Tailoring. Crepe chinos and satin gowns from \$40 up. 67 West 46th Street, New York. Tel. 1642 Bryant.

MISS A. NYLANDER, Dressmaker Everything in ladies' attire from evening gowns to lingerie dresses. Prices moderate. 174 E. 71st Street, New York. Tel. Lenox 6377.

MME. BEAUDRY. Imports and makes to order gowns, tailor suits, blouses, wraps and tea gowns. Original Designs. 715 Madison Avenue, New York.

M. A. BODEE CO. Gowns adapted with perfect lines to the individual figure. Model of figure made for out of town customers. Sara Hadley Bldg., 9 East 35th Street, N. Y.

MME. CHAMBAT, EST. 1887 Gowns for all occasions, to order. Specialty—well fitting tailored gowns. 157 Lexington Ave., (30th St.), N. Y. Tel. 864 Madison Square.

CURRAN GOWNS. Dinner, Evening, Street Gowns and Waists. Remodeling also done. Prices Reasonable. 134 Lexington Avenue (29th St.), New York. Tel. Madison Square 8188.

Gowns and Waists Ready to Wear

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

CLEARANCE SALE. In all lines. Dresses formerly \$18.50 now \$12.50. Other dresses from \$2.50 up. Serge dresses \$7.50. The Label Shop, 14 East 37th Street, New York.

MRS. SPENCER formerly LE BOUDOIR 24 West 46th Street, N. Y. Gowns—Blouses—Negligees. Summer branch, Southampton, L. I.

D. MAXON & CO. 1552 Broadway, at 40th, N. Y. Genuine Sample Suits, Gowns, Wraps. Imported French models, originals. All sold at half-prices.

MAISON D'ART 46 W. 33rd St., N. Y., just across the way from the Hotel McAlpin. Exquisite fall gowns, dainty waists and up-to-the-minute dress novelties. Prices reasonable. Call on us today.

SUMMER CLEARANCE SALE of imported and domestic gowns, blouses and negligees, below their actual cost. Jennie MacBride, 18 W. 37th St., Bet. 5th & 6th Avenues, New York.

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JENNIE MAC BRIDE Originator of gowns for all occasions. Fall importations now in. Dainty Misses' frocks. Negligees and bonnet caps. Moderate prices. 18 W. 37th St., N. Y.

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GIFT SHOPS EVERYWHERE Sell Davis Quality Cards for all occasions. The A. M. Davis Co., Boston.

UNIQUE DINNER FUN IN DAVIS Quality Dinner Cards. Sold at Gift Shops. Your Stationer's or The A. M. Davis Co., Boston.

CONVALESCENT BOX containing 6 charmingly written hand-painted greetings, each in envelope, 50c, prepaid. Also unusual Greetings for all occasions. E. D. Chase, 6 Ashburton Pl., Boston.

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ANNA J. RYAN. Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside.

LEHNERT & ALEXANDER, Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

WILLIAMS. Ladies' Hair Dresser. Maker of the "Excelsior" Transformations, beautiful hair, natural appearance. Distinctive Chignons easily adjusted. Call or write. 27 W. 46th St., N. Y.

MILLIUS, 13 W. 38th St. & Plaza Hotel, N. Y. C. Latest Parisian importations in Hair Goods and Ornaments. Mfr. of Facial and Hair preparations. Leading Ladies' Hair Dresser.

SÉNÉGAS, 60 W. 45th St., bet. 5th & 6th Aves., N. Y. Specialist in transformations, wigs & toupées. Designer of individual fashions in Artistic hair goods & latest coiffures for the elite.

MOORE'S FLORAL DRY SHAMPOO eliminates the use of soap and water. Absolutely pure and harmless. Postpaid \$1.00. The Moore Co., Nyack, New York.

LAIRD'S HAIRGRO keeps the scalp clean & healthy—gives the hair a beautiful, well-kept appearance; \$1 prepaid. Write for booklet on hair & skin. Mrs. R. H. Laird, 20 W. 31st St., N. Y.

L. MICHEL & CO. Formerly with L. Shaw. Makers of all kinds of hair goods. Ladies and gentlemen's wigs and toupées a specialty. Hair-dressing & manicuring. 697 Mad. Ave., N. Y.

FRANCIS, Ladies' Hair Specialist. The new ideal wavy pin for a hurried toilet, \$7 up. Guaranteed to keep the wave. The effect is beautiful and easiest false hair to adopt. 8 W. 3th St., N. Y.

BOSCHE & MICHEL. Expert Hairdressers. Late with Berthomieu, Paris, 104 W. 44th St., N. Y. Shampooing, manicuring, facial and scalp treatment. Specialists in transformations, wigs, toupées.

MME. ELISE'S PREPARATIONS have stood the test of time pleasing the critical. Hair tonic 50c & \$1. Shampoo Powder 25c and 50c. E. T. McCann, 505 W. 148th St., N. Y. Audu. 1823.

MME. THOMPSON, 41 W. 38 St., N. Y. Beautiful hair goods. Transformations. Fluffy Rufflers, Butterflies, Casques. Wonderful hair tinting. Shampooing & bleaching. Facial & scalp treatments.

TRANSFORMATIONS MADE OF FINEST Swedish natural curly hair. Full length or to measure. Match & quality fully guaranteed. From \$8 up. Miss Bessie, 282 Lex. Ave., N. Y.

SUGGESTIONS, latest styles for dressing hair. Special attention to matching every shade from pure white to most beautiful ash blonde. Est. 16 yrs. Mme. O'Neill, 10 W. 22nd St., N. Y.

LONG, LUSTROUS HAIR Come to my studio. Wonderful results with grey hair. Tonic by mail, \$1.00. Restores color. No dye. Lora Silman, 200 W. 72nd St., N. Y.

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MONEY BACK if not satisfactory. "Perfection" full fashioned silk hose \$10 per doz. Pure silk boot hose \$6 per dozen. Wonderful values. Harper Mfg. Co., 257 4th Ave. Room a1203, N. Y.

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DIAMONDS, OLD GOLD AND SILVER Worn out gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Callmann, appraiser, 27 W. 37 St., N. Y.

HIGHEST PRICES PAID For Diamonds, Pearls & Precious Stones. Old stones recut or reset. Original designs submitted. Bank references. Frank K. Huff & Co., Inc., 6 Maiden Lane, N. Y.

DIAMONDS, precious stones and old gold bought and sold. Highest immediate cash prices paid. Established 27 years. Write for particulars. S. R. Weaver, 1206 Chestnut St., Phila., Pa.

W SHOPPERS' AND BUYERS' GUIDE W

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 28)

Jewelry—Cont.

DIAMOND BARGAINS. We always have them—bought of individuals and estates, especially single stones. Style & quality guaranteed. Ref. in your city. S. R. Weaver, 120 Chestnut St., Phila.

Lace and Lingerie

MRS. RAYMOND BELL, 1 East 45th St., N. Y. Old and Modern Laces. Bridal laces and Veils. Lace cleaning and mending by experts. Old Family Laces sold on commission.

THE LINGERIE SHOP. Hand embroidered French lingerie at much less than prevailing prices. Buy from direct importer. Catalog sent. Leon P. Bailly, 54 West 39th St., N. Y.

THE LINGERIE SHOP. Retail at wholesale prices. Selections sent to responsible parties for inspection. Our prices will interest you. Leon P. Bailly, 54 West 39th St., New York.

PENELOPE, 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

THE SCUOLA D'INDUSTRIE ITALIANE Embroideries, laces, monogramming. Old designs adapted to modern uses. Table sets, bags, etc. 177 Macdougal Street, N. Y. Tel. 330 Spring.

THERE IS NO OTHER LINGERIE equal to La Grecque in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

SCHWARTZ, 58 E. 34th St., New York. Real laces, neckwear, charmeuse crepes, silks, dress goods, novelties, below wholesale cost. We buy from Custom House sales and Bankrupt stocks.

A. MORRELL, formerly with B. Altman & Co. Women's Wear. Lingerie, Negligees, Blouses, Neckwear. 27 East 48th St., N. Y. Tel. Murray Hill 3459.

MARY THOMAS' GUIMPES. Hand made to measure, \$2.50 up. Irish crochet, fillet, shadow, point d'Esprit—Brussels net. Illustrated folder. 13.9 Narragansett Boulevard, Providence, R. I.

KINSEY'S LINEN STORE. Everything in linens, and pure linen handkerchiefs in an endless variety of new styles. Wm. S. Kinsey & Co., 346 Madison Ave., N. Y.

Ladies' Tailors

GEO. ELLIS. Good fitting stylish tailored suits at \$40 and up. Mail orders satisfactorily filled or the past 7 years. 367 Lexington Avenue, near 41st St., New York.

A. LUST, Ladies' Tailor Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor. 47th St., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED to prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Avenue, New York. Tailored suits from \$65 up. Tel. 158 Madison Square

M. COWEN CO., IMPORTERS, Tailors, Furriers, Patented and other Riding Habits. Reasonable Prices. Mail orders solicited. 22 West 38th Street, New York. Tel. 498 Greeley.

LEITNER. Tailor and Habit Maker. Tailor suits \$35 up. Perfect satisfaction. 49 West 45th St., N. Y. Phone 427 Bryant.

S. DAVIS. Distinctive Suits and Hats at reasonable prices. Correspondence invited. 17 W. 45th St., New York. Tel. 7469 Bryant

SCHWARTZ BROS. DISTINCTIVE TAILORED SUITS. Exclusive designs to order \$45 UPWARDS. 4.9 5th Ave. (between 38th & 39th Sts.), N. Y.

WHEELLOCK—PELLERIN 11 West 46th St., New York. Exclusive styles. No two suits alike. Expert cleansing and dyeing.

CUSTOM TAILORED SUITS AT \$25.00 Ready made or to order. Made of imported French broadcloth. Latest style. Satisfaction and fit guaranteed. (See next.)

COATS TO ORDER from \$15.00 up. Exclusive styles and latest fabrics. Mail orders receive careful and prompt attention. Drake, 51 West 24th Street, New York.

SCHOTZ & COMPANY, Inc. Tailored Suits—Habits—Coats. Afternoon and Evening Gowns—Fine Furs. 471 Fifth Avenue, New York City.

S. CASOLA & BROS., Inc. Ladies' Tailors and Furriers. 37 West 36th Street, New York. Telephone Greeley 4337.

L. FOX Ladies' Tailor. Late with Weingarten. Samples and sketches sent by mail. 1908 Broadway, N. Y., near 67th St. Tel. Columbus 1361.

Ladies' Tailors—Cont.

LAWN-BRAUER CO., Ladies' Tailors. Smart tailored suits to order, \$50. up. Prompt and special attention to all mail orders. 17 West 45th St., N. Y. Telephone 792 Bryant.

A. RIPNEN & CO. Importing Tailors. Smart tailored suits for fashionable women. Specialty of mannish styles. 18 E. 46th St., N. Y. Opposite Ritz-Carlton Hotel.

FREDERICK E. FEIGENBAUM. 530-532 Amsterdam Ave., at 86th St., N. Y. Tel. Schuyler 8012. Personal attention to every order. Individual & chic lines. Mail orders a feature.

S. FORMAN Smart & distinctive styles in tailored suits, furs and coats. Prices reasonable. Correspondence gladly received. 687 Madison Ave., N. Y.

CLEVER REMODELING OF SUITS my specialty. Suits of the latest fashions made to order from \$45 up. H. Hurwitz, 366 Madison Avenue, New York. Telephone Murray Hill 1125.

WM. NADDELMAN. Ladies' Tailor, Habit Maker & Furrier. Correct styles for fall & winter. Reasonable prices. Mail orders receive prompt attention. 67 W. 48th St., N. Y. Phone 4235 Bryant.

GO TO WEINER BROS. for your gowns & high class suits. Exclusive styles. Imported & original designs, \$50. First class workmanship. Personal attention. 9 E. 35 St., N. Y. Op Altman's.

Miscellaneous

WEDDING VEILS and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

SAVE SEWING TIME. Send \$1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

HERALDIC PAINTINGS correctly painted in water color. Size 8x10, \$5. Searches free. Dies for stationery engraved. Nathan VanPatten, Box 807, Schenectady, N. Y.

THE RIGHT NAME for anything—country seat or slipper neat. Lists submitted free by Laura Lee Rogers (Nomenclator) Plainfield, N. J.

WOMEN OF SOCIAL POSITION can add considerably to their incomes, or can help their friends, by writing to Mrs. C. O. Smith, West Rutland, Vt.

SKETCHES OF EXCLUSIVE DESIGNS 50c each, by artists in touch with fashion authorities. When ordering give general appearance & requirements. Earle Studio, 560 W. 144 St., N. Y.

COSTUME ADVISER sends sketches and advice on accessories and details pertaining to perfect dressing. Mrs. Z. Manville, care American Express Co., Paris, Fr.

Raincoats

ENGLISH RAINCOAT TAILORS 500 Fifth Ave., N. Y. Raincoats of the Better Kind. Tailored to your order. For Men and Women. Write for Style Book.

Rooms & Apartments

THE ADRIENNE. 319 West 57th St., N. Y. Enlarged and improved—Annex added—new dining room and nine suites with private baths. Apply to Miss Proudfoot.

13-15 East 54th St., N. Y. Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Elegant cuisine, service the best. References. Tel. 7257 Plaza.

Selling Agent

Over-Stocked Wardrobes, Antiques. Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, N. H.

Shoes

WILLIAM BERNSTEIN. Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to E.E. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

SHOE CRAFT SHOP. 375 Eighth Ave., New York. Booklet "V" and Measurement Instructions sent gratis. Short vamp shoes built on exclusive Shoe Craft lasts.

A WONDERFUL DISPLAY of well chosen goods can be found in these shops, for each shopkeeper is an artist in his trade.

Shopping Commissions

New York

MRS. H. GOODALE ABERNETHY Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

MRS. E. F. BASSETT. Do you need rugs, hangings, furniture, etc.? I can purchase for you the best things at the lowest prices. 8 years' experience. 145 W. 105th St., N. Y. Tel. Riverside 4452.

MRS. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

HELEN CURTIS, 96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

MRS. S. D. JOHNSON, Shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. Murray Hill 2155. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

CHINATOWN SHOPPING. Mandarin coats, bags, embroidered silk kimonos, dainty combing jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N. Y.

THE SHOPPING STUDIO. 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

MRS. C. B. WILLIAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

MRS. K. E. TIRNEY. Est. 1884. Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 2 West 47th St., New York. Tel. 3077 Bryant.

MRS. C. H. GALT, General shopping done for and with customers without charge. Bank references. 118 East 29th St., New York. Telephone 5853 Mad. Sq.

MRS. E. MALCOLM is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 34 West 88th St., N. Y. Tel. 2051 River.

MRS. E. MARTIN, 120 East 31st St., N. Y. General shopping for and with customers. Personal interest taken in every order. No charge. 2602 Madison square.

THE UNDERSIGNED has lived in Europe and Asia—He knows the best shops, factories and values everywhere for elegant, economical, tasteful & "Period" hangings, decorations, furniture.

Your Calling Cards

ONE Vogue subscriber looks upon the announcements on these pages as the calling cards of America's select shops. She views these shops as people who have asked a mutual friend to introduce them to her.

And she is right. But she is not the only woman who has had this idea, although she, perhaps, is the only one who has so expressed it. Many subscribers and many advertisers tell us that the "Shoppers' and Buyers' Guide" announcements are regarded as personal introductions to the Specialty Shops.

Follow this simple plan—mark, or better still, cut out the cards of the shops you want to visit, paste them on your shopping list, and then proceed to a pleasant day's shopping.

N. B.—If you cannot call, on account of distance, just drop a few lines and so learn to shop in New York, though you live a thousand miles away.

Ladies' Tailors—Cont.

D. WEXLER. Smart tailored suits to order, \$45 up. Gowns and suits for all occasions at moderate prices. 678 Madison Avenue, New York.

Millinery

PRIMEROSE 23 Faubourg St. Honoré, Paris, France. Creator of chic millinery for gentlewomen.

GILMAN—MILLINERY Correct Styles in French Hats, also copies from \$10 up. 358 Fifth Avenue, New York. Knickerbocker Trust Building, entrance on 34th Street.

IDA L. WEBER (formerly designer for Jas. G. Johnson & Co.). Distinctive millinery for the individual at moderate cost. Also toques and bonnets. Mail orders. 66 W. 39th St., N. Y.

EUGENE, BUILDER OF HATS at Bergdorf & Goodman, 32 W. 32d St., N. Y. Tel. Mad. Sq. 4240. Smart tailor-made hats \$10. Our special waterproof for motoring and traveling are ideal.

JONAS—MILLINERY—IMPORTER Imported French Millinery and original designs at correct prices. 500 5th Ave., N. Y. Suite 711. Tel. Bryant 2138.

CHANDLER now with FRANKO Chandler, formerly of 6 W. 37th Street, will show Hats and Blouses at Franko's, 10 W. 46th St., N. Y. Tel. Bryant 3699.

SPECIAL LINE OF \$10 HATS for Fall & Winter. Exclusive styles & unusual bargains in velvet, crepe & silk. Patent leather motor hats, \$8. Marie & Jeanette, 18 W. 37th St., N. Y.

Pets

THOROUGHbred Toy Pomeranians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, West Virginia.

Photography

THE LILIAN GEORGE STUDIOS. Photographs that combine artistic effect with complete expression of the sitter's individuality. 5 West 58th Street, New York. Tel. 4876 Plaza.

NEW IDEAS FOR CHRISTMAS. Let us photograph the picturesque bits of your home to be made into cards of greeting. Write Miss Johnston & Mrs. Hewitt, 628 Fifth Ave., N. Y.

CHRISTMAS GREETINGS OF CHARM Let us send you our suggestions which combine photography, good cheer and individuality. Write Miss Johnston & Mrs. Hewitt, 628 5th Ave., N. Y.

ARNOLD GENTHE. Formerly of San Francisco, California. Studio 1 W. 46th St. (Thorley Building), N. Y. Portraits, photographs in color (Autochromes).

THE ALLISON STUDIO Color photography in all its branches exclusively. Sittings anywhere. 235 Fifth Ave., New York. Tel. 5496 Mad. Sq.

IRA D. SCHWARZ Home Portraits of Children. Direct Color Photography. Bath Beach, N. Y. City. Phone 1070 Bath Beach.

BROWNELL STUDIO. Home portraiture a specialty, city or country. Old photographs, daguerotypes, etc., copied and enlarged. Photographs-colored. 45 E. 59 St., N. Y. Tel. Plaza 2170.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 29)

Shopping Commis's—Cont.

New York

HE HAS BOUGHT for himself and others for thirty years. He can show or describe his work unique, distinguished, evidencing chaste taste and ripe judgment.

HE WILL SHOP with or for you, saving money, "nerves," mental confusion, physical fatigue. Henry J. Davison, Anderson Galleries, Madison Avenue and 40th Street, N. Y.

JANET PORTER shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 253 West 93rd St., N. Y. Tel. Riverside 6177.

MRS. L. A. WILSON, 31 W. 51st St., N. Y. Let me do your shopping. My specialty is buying women's smart apparel. Trouseaux, debutantes and boarding school outfits. Phone 391 Plaza.

MRS. VIVIAN M. DEMAREST shops free for particular ladies who desire the best that N. Y. shops afford. Satisfaction guaranteed. Circular, 30 East 34th St., New York.

Shopping Commissions

Cities Other than New York

PARIS SHOPPING, Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris, France. Cable address, Lewis, Palatel, Paris.

Social Stationery

COSMUS & WASHBURN always show the latest and most approved forms in social and wedding stationery. 546 Fifth Avenue, corner 45th Street, New York.

HAND-ENGRAVED WEDDING STAT'Y, correct in every detail, produced by past masters in art of engraving. Samples on request. The Crowell Co., 99 Orleans St., Springfield, Mass.

ENGRAVED CARD PLATE name only, English script, and 50 cards, 95c. 100 announcements, with envelopes, 7 lines English script, \$6.50, prepaid, best work. LeCompte, Baltimore, Md.

Specialty Shops

OUR PRESERVED FLOWERS

Will hereafter be known as Glebeas Flowers, and so tagged—Look for the gold seal. Austro-Hungarian Co., 4 West 33rd St., N. Y.

TIP YOUR HEAD A BIT as you leave the Waldorf, 33rd Street side. We are directly opposite on Thirty-third Street. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS WONDERFUL VIOLETS \$2.50 Prettily boxed in generous sized bunches with all their delicious odor and beauty. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS REAL GARDEN ROSE and Bud \$1.25 Colors, Pink & Tea. Truly exquisite (new too) Fashionable New York women are wearing it. Austro-Hungarian Co., 4 West 33rd St., N. Y.

IF YOU LIVE OUT OF TOWN Write for booklet showing actual photographs of GLEBEAS flowers for decoration & corsage. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS TRUE GARDENIA \$1.25 (The foliage deserves mention). Retains the real, cool look. The odor, too. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS RAMBLING ROSE BUSH \$3.50 Prettily Potted, colors, Pink, Yellow & Red. A dainty table decoration, always fresh & dressy. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS NOSEGAY of Wayside Rose \$1.00 Colors, Pink and Yellow. Gives that real French chic touch to your gown. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS SWEETHEART BUDS, To Wear (new), Three for \$1.50; Five for \$2.50. Colors, Pink & Tea. Exquisitely refined. The real beauty & odor there. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS AMERICAN BEAUTIES Richmond Variety (24-inch stems). Three for \$5.00. Always fresh. The delicious odor, too. Austro-Hungarian Co., 4 West 33rd St., N. Y.

A WESTERN WOMAN Apologized to us. She could not believe Glebeas Flowers were so real. She saw them at our studio. They amazed her. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CHIC NOSEGAYS FROM BOHEMIA Crabapple blossoms (cochet pk.) with heliotrope \$1. A melle effect of Valley Roses (new & pretty) \$1. Austro-Hungarian Co., 4 West 33rd St., N. Y.

GLEBEAS INSPIRATION (new perfume) is used by society leaders of New York & Newport. Violet, Rose, Lily of the Valley \$1.50 sample 20c. Austro-Hungarian Co., 4 West 33rd St., N. Y.

CRAFT & GIFT SHOPS Generous profits to you as our representative. But you must order early. Write us today. Austro-Hungarian Co., 4 West 33rd St., N. Y.

Specialty Shops—Cont.

STUDIO SHOP for THINGS BEAUTIFUL Home again from abroad with unusual collection of Brittany pottery, baskets and practical gifts. Write. Studios 20 & 21, 96 5th Ave., New York.

THE GREEN DRAGON 24 E. 28th St., N. Y. Lucky mascot cat-card prize, postpaid, 25c. Coon doll pin-cushion, Dancing Topsy. Mail order department. Telephone 8073 Chelsea.

COCKTAIL TRAY Unique and new. Entirely hand wrought, \$2.00. Things Queer and Quaint. Removed to 25 East 59th St., N. Y. Mary G. Phillips.

"LOVE ME, LOVE MY DOG." This is the inscription on a most interesting dog dish which will not tip over—price \$2. Joseph P. McHugh & Son, 9 West 42nd Street, New York.

BRITTANY WARE and other quaint peasant pottery, glassware, pewter, brass, wrought iron and unique imported novelties. C. J. Dierckx, wholesale, 8 Barclay St.; retail, 34 W. 36 St., N. Y.

DISCOUNT SALE on all handwrought copper and brass goods and novelties. Send for circular of reduced prices. The Shop of Robert Jarvie, 842 Exchange Ave., Chicago, Ill.

Through the Looking Glass

When Alice stepped through the looking glass, she was surprised and delighted by the fascination of discovery. So many new things, so many odd and so many interesting—marvels of which she, in her most imaginative mood, had never even dreamed.

You can be Alice, and these pages your looking glass, only here there is no Red Queen or March Hare to confuse you. Here, convenient to your command, are scores of thoroughly unusual enterprises.

Whether you seek a modiste or a manicure, a hair dresser or a specialty shop, a florist or a furrier, or whether you are "just looking"—here, spread before you in simple and convenient order, is a list of America's distinctive shops, the "Shoppers' and Buyers' Guide."

Specialty Shops—Cont.

IF YOU WISH TO KNOW of the new things collected this summer in Belgium, Normandy and Brittany, write to the Little Crafts Shop, 27 Lewis Street, Hartford, Connecticut.

BEADS, Venetian, Bohemian and Chinese. Real amber and coral necklaces, muff cords and fan-chains in artistic designs to match gowns. Mrs. Dow, 22 East 34th Street, New York.

BASKETRY, Chinese baskets, old and new, Hawaiian fans, mats & tapa cloth, Mandayan cloth from the Philippines. Mrs. Dow, 22 E. 34th St., N. Y.

QUAINT AND UNIQUE GIFTS in all crafts. Noank Studio Shop, 45 East 59th St., N. Y.

MADE BY THE BLIND. Hand-woven cushions, scarfs, baskets, rugs and linen and gold thread bags. The Lighthouse Weavers of N. Y. Association for the Blind, 111 E. 59th St., N. Y.

YOU WOULD BE ENTHUSIASTIC, TOO. Hundreds of gift shops have been established through our special holiday offer. Write for information. Forest Craft Guild, Gr. Rapids, Mich.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

THESE SPECIALTY SHOPS have many novelties that they don't advertise. Write to them or the Shoppers' & Buyers' Guide Service for more information.

ARTS & CRAFTS STUDIO, 723 17th St., Washington, D. C. Unusual wedding presents without duplicate. Mention price you wish to pay and a list of suggestions will be mailed.

MAYFAIR, Inc. Exclusive Stationery, Dinner Favors, Prizes, Gifts and Novelties. Usual and unusual toys, dolls, Jack Horner Pies. 661 Fifth Avenue, at 52nd Street, New York.

CARVED NUT SETS large bowl, spoon, six individual bowls—Japanese, \$2.50 prepaid. Designed and sold by The Torii Shop, 620 South Warren Street, Syracuse, N. Y.

SHEFFIELD PLATE double vegetable dish, removable handle, \$7.50; Gravy boat with tray, \$6.00; meat platter, 18", \$10.50, Queen Anne or Grape Vine. Henri Lloyd Studios, Govans, Md.

Studios

THE FURNESS STUDIO has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

MINIATURES FROM PHOTOGRAPHS Artistic, Accurate and Beautiful. The Lillian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4876 Plaza.

Tea Rooms

THE SCOTCH TEA ROOM club breakfast, 40c and 50c, luncheon a la carte, afternoon tea, table d'hôte dinner, 75c. No tips. 31 West 46th St., New York. Telephone Bryant 6476.

THE STUDIO TEA ROOM. Luncheon 50c. Dinner 65c. Sandwiches, cakes and pies to order. Teana McLennan, 26 West 40th St., New York.

YE OLDE WAYSIDE INNE. A. D. 1747. Wayside Lane and Post Rd., Scarsdale, N. Y. On motor highway, quaint, historic Tea Rooms. Charming collection of antiques, etc.

Toilet Preparations—Cont.

FLAVIA FACE CREAM. It beautifies. For all imperfections, tan, freckles, etc. Heals sunburn, will not grow hair. 60 cents postpaid. Toby Mfg. Co., 156 5th Ave., New York, or Waco, Texas.

RECAMIER CREAM, invaluable for tan and sunburn. Keeps the skin soft and smooth. Endorsed by physicians and chemists. Sizes 50c. & \$1. Booklet. Recamier Mfg. Co., 129 W. 31 St., N. Y.

YAMA-YURI used in place of soap, cleanses & creates a radiant skin. Once tried, always used. Sample, 10c. Send for booklet, "Rare Toilet Preparations." O-Kami-San Co., 70 Warren St., N. Y.

Travel

STEAMER BASKETS for Honolulu and Orient. Quaint and delicious Fruits, Sweets and Flowers. Baskets delivered to all steamships, \$5, \$10 & \$15. Peggy Studio, San Francisco, Cal.

Unusual Gifts

FOR CHILDREN—WILE-AWAY BOXES Ideal for birthdays, convalescence or journeys. Each one individual. Prices from \$1. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

CONVALESCENCE BOXES. Filled with little amusements and comforts for the invalid. Each one individual. Prices from \$5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

SPECIAL GIFT BOXES \$10 during October only. Made suitable for any occasion. Send me details. Elizabeth H. Pusey, 16 E. 48th St., New York.

BABY BATH BOX. Everything essential, humorously labelled in rhyme. Dainty and unusual, \$2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

JUST HOME from Italy, with wonderful collection of Italian china, alabaster boxes, beautiful hand colored prints, etc. Write for gift & decorative suggestions. LaBottega, 400 Madison Av., N. Y.

MINT JULEP, egg-nogg, fried chicken, Sally Lunn, beaten biscuits. 12 genuine darkey receipts in "Aunt Jemima's Receipt Calendar for 1914," 50c. "Studio Shop," 96 5th Ave., N. Y.

THE LAVENDER SHOP. Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 631 Slater Building, Worcester, Massachusetts.

NATIONAL SOCIETY OF CRAFTSMEN 119 E. 19th St., N. Y. Permanent salesroom. Things artistic for the city or country home. Jewelry, pottery, glass, textiles. Metal work, etc.

A NEW CONCEPTION in suede bags, with hand wrought metal fixtures. We originated these styles. Write for illustrations. Forest Craft Guild, Grand Rapids, Mich.

SEND YOUR NAME and address on Post Card to Peter Paul & Son, in Buffalo, N. Y., for one of their beautifully illustrated 32-page catalogs of thoughtful and distinctive gifts for all occasions.

CHINESE AFTERNOON TEA BOX Cretonne box containing dainty menu of delicious imported Chinese confections, tea bowls, etc., for six, \$2. Bertha Tanzer, 9 W. 20 St., N. Y.

CHINESE MORNING DRESS Society's latest fad. Loose blouse and pants are comfortable and charming for breakfast and boudoir. (See next ad.)

CHINESE MORNING DRESS Made to your order by skilled Chinese workers in cotton crepe, \$7.50. Silk, embroidered, \$20 up. Write for full description. Bertha Tanzer, 9 W. 20th St., N. Y.

GIFT SHOPS "CHRISTMAS SALES." Order now! New and attractive gifts from the Orient personally selected from the quaint shops of N. Y.'s Chinatown. Bertha Tanzer, 9 W. 20 St., N. Y.

SOCIAL SUPPLY STUDIO. Send your friend an original, unique and beautiful near tiger skin. Princeton pillow, \$6. With large "P," \$8. 20 Gramercy Park, New York.

ANTIQUE DOOR KNOCKERS in brass or bronze for guest room or entrance doors. Send for photographs. The J. Arthur Limerick Co., Baltimore, Md.

Vacuum Cleaning

VACUUM CLEANING Carefully done at extremely low cost. Reliability and satisfaction guaranteed. Stationary plants installed. Cleaners repaired. Richmond Co., 141 W. 36th St., N. Y.

Willow Furniture

WE RECOMMEND McHUGHWILLOW FURNITURE for town and country houses. An interesting booklet and sketches on request. JOSEPH P. McHUGH & SON, 9 W. 42nd St., N. Y.

NEW YORK MAKE SINCE 1893 McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. McHUGH & SON, 9 W. 42nd STREET, OPPOSITE LIBRARY, NEW YORK

Dainty Lingerie and Negligees

Crêpe de Chine negligee, copy of imported model, trimmed with deep shadow lace forming point in back. Price, \$19.75.

Boudoir cap of shadow lace trimmed with French roses and blue ribbon. Price, \$8.50.

Elise Poret model matinee with petticoat to match of white pleated net over delicate pink crêpe de Chine, trimming of French roses. Price, Matinee, \$18.50. Skirt, \$15.50.

New model French boudoir cap of lace with French roses and pink ribbon. Price, \$5.95.

French handmade corset cover elaborately trimmed with fine lace. Price, \$11.75.

New model dancing skirt in delicate colors of crêpe de Chine or white, trimmed with fine lace, ribbon and roses. Price, \$14.75.

Boudoir cap in Dutch peasant model of fine lace, roses at each side. Price, \$5.50.

Stone Van Dresser

Stern Brothers

Wesc 42nd - West 43rd Street

New York



In GORHAM
SILVERWARE are the
possibilities of modern sil-
versmithing most manifest

So great is the scope of the Gorham activities that every phase of silver-working, from skilled hand-chasing to the most modern of mechanical methods, has been brought to the highest degree of perfection in their great factories.

They have united art and industry and produced, within the purchasing power of even the moderate purse, silverware conforming to the well-known standards of excellence maintained by the Company.

Gorham Silverware invariably bears their trade-mark and may be purchased of leading jewelers everywhere.



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THE GORHAM CO.
SILVERSMITHS
NEW YORK

GORHAM SILVER POLISH - THE BEST FOR CLEANING SILVER

The Best Way to Acquire the

VOGUE PATTERN HABIT

Read carefully pages 65 to
89 of this Vogue

THIS number of Vogue to many women is the very most important of the entire year. To those who have acquired the Vogue Pattern habit it supplies a complete set of working models for the autumn and winter wardrobe.

The use of Vogue Patterns is a habit, and in many instances a rather slowly acquired one. Most, if not all, Vogue Pattern users are women who subscribed to Vogue for years—steeping themselves, as it were, in Vogue's fashions—before awaking to the fact that at practically no expense they can secure these smart fashions in pattern form.

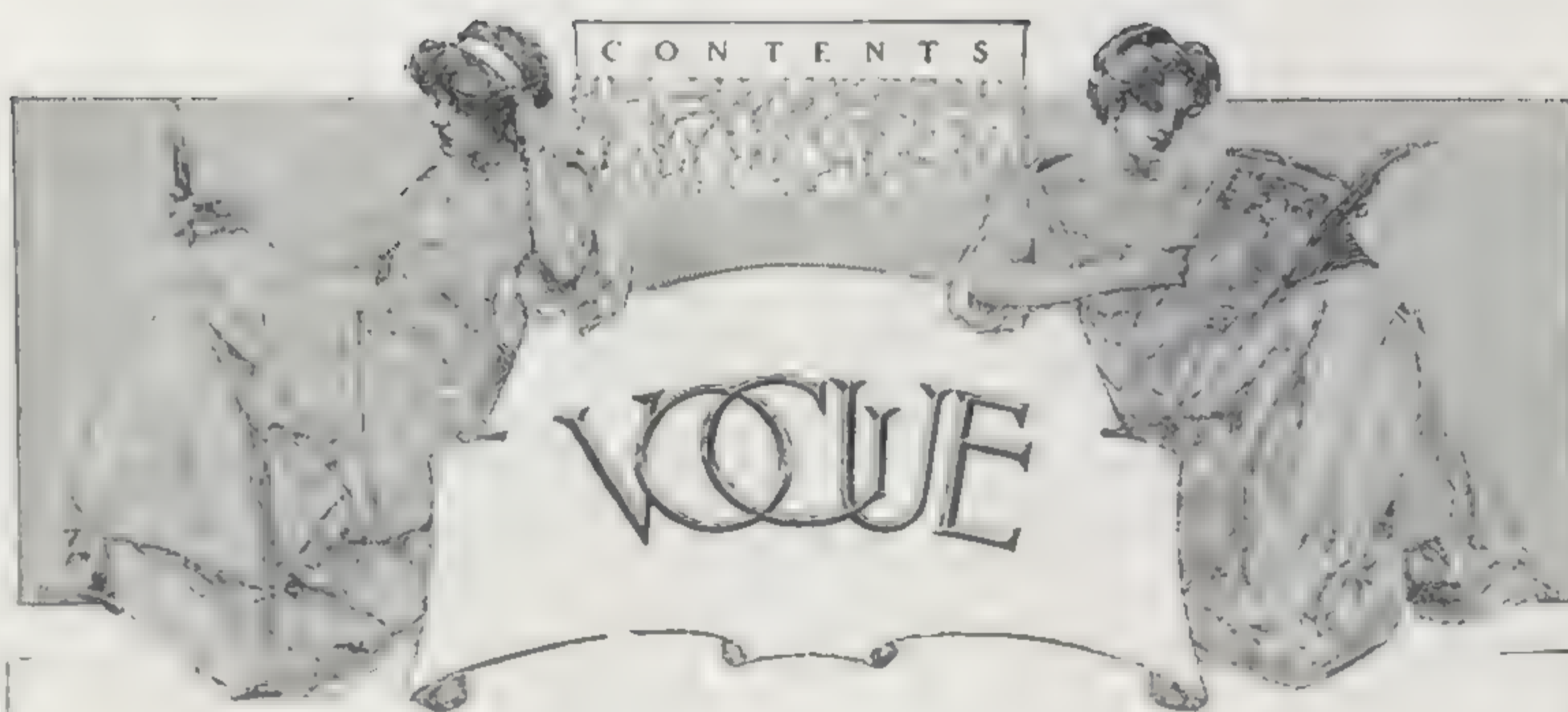
When you begin using Vogue Patterns your dress allowance will go farther and you will have a larger and probably a more satisfactory wardrobe. The best way to acquire this good habit is to turn at once to page 65 and make a careful shopping trip among the following pages.

AN OPPORTUNITY

For several years the unique Sales & Exchanges department has pursued the even tenor of its way. In this number we have taken it bodily from its regular position and given it what it deserves—a page to itself. On page 20, other Vogue readers this month are offering you a remarkable assortment of things worth investigating.

CUT TO MEASURE

UNLESS you already have clearly in mind the difference between the various kinds of Vogue Patterns, page 12 will be helpful. To secure the best results, even from the best patterns, it is necessary to choose them judiciously. There are times when you will want a pattern cut to your individual measure. Vogue will do it. And in this way the whole field of dress lies open to you, for you can ask Vogue to cut the pattern for any costume you like—whether you have seen it on the street, or at the opera, or in Vogue.



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The Next Vogue is the

AUTUMN SHOPPING NUMBER

Dated October 15th
On Sale October 13th

WHERE and how are you going to do your autumn shopping? The next Vogue tells you. As you turn its pages you will visit one by one the best and smartest shops of New York, of Boston, and of Philadelphia.



The cover of the next (October 15th)
Vogue is by G. W. Plank

Among the prominent features of the Autumn Shopping Number:

All fashions for all occasions, including mourning. Also the smaller accessories that sometimes receive too little attention at the beginning of the season.

An article on the newest coiffures arranged by M. Emile, who dresses the smartest heads of London.

Illustrations of the Autumn styles in headwear. Hats and bonnets are more than ever important, now that the coiffures of the moment make smart millinery an absolute necessity.

For the hostess, new ideas in service dishes. Several pieces of good but moderately priced jewelry. Furniture for most rooms from garret to basement, including some exquisite new Japanese importations.



Photograph by Davis & Sanford Company

M R S . R I C H A R D S T E V E N S

Mrs. Stevens has divided this past summer between Bernardsville, New Jersey, and Newport. This winter the Stevens's ancestral home at Castle Point, Hoboken, one of the old and few remaining landmarks about New York, will witness the début of the eldest daughter of the house, Miss Elsie Stevens

VOGUE

PARIS ISSUES *the* EDICT of 1914

"NEVER was there such a variety" — a phrase which has been worn thread-bare by all chroniclers of fashion—can be used with impunity this fall, for 1913 will go down in history as the year when couturiers showed everything from fig leaves to hoop skirts, if one may dignify by the term "fig leaves" the very flimsy, transparent creations which are so décolleté and so split that a covering they certainly are not. Couturiers

In Remarkably Bulky Models Paquin Prefigures a Feminine Form of Heroic Proportions, Beer Achieves His Usual Triumph in an Unusual Evening Gown, Callot Unblushingly Presents Zouave Trousers, While Chéruit Wants Us All to Wear Aprons

Paquin's brother, who is so prominently associated with her in Paris. The finishing touches are just being added to some stunning stage gowns which Madame Paquin is

making for Gaby Deslys, to be worn on her tour in England and America. These were designed for Gaby Deslys by Drian, the talented fashion artist, who is famous for his exquisite etchings. Photographs of some of these models will be shown in Vogue of October 15.

have fairly outdone themselves to see who could produce the greatest "shock." They are offering many of the eccentricities of oriental dress in addition to every important feature of European dress that has appeared in the last few centuries.

Paquin shows a bodice modest in front but exposing fifteen inches of the spinal column in the back. Premet veils the back of the shoulders, and exposes the calf of the leg instead. Callot unblushingly presents Zouave trousers; Chéruit would have us all wearing aprons; and Poiret would robe us in pearls and fur.

Agreeing on one point alone—that the bodice must be very transparent and very décolleté—they differ widely as to the shape and length of the skirt, with the result that we have long skirts, short skirts, tight skirts, full skirts, draped skirts, ruffled skirts, hoop skirts, panniers, and polonaises—with just a suggestion of a bustle, which may be placed either in the front or in the back, according to taste.

PAQUIN

Paquin's newest silhouette shows a high, generous waist-line, sometimes quite hidden by panels and draperies which hang from the shoulders. And there are rumors of some wonderful new stays which are being made in Madame Paquin's atelier, but just what they are like is still a dark secret. Although she features the high, loose waist, many of her coat suits show a remarkably long waist in the back. The Louis-Philippe coat of last spring has developed into the flaring, fur-trimmed coat illustrated at the right on this page. This is of dark blue velvet trimmed with skunk, and is a purely twentieth-century creation, as are all of Paquin's fall models.

Very original is the frock of white satin with a plain, full skirt which almost touches the floor and which is bound with a narrow fold of white satin. The skirt is shirred so full in the back that it hangs in organ-pipe plaits, and flares sufficiently to suggest crinoline. In the Paquin collection there are half a dozen frocks of white velvet, fur-trimmed and built on sumptuous lines.

True to its reputation for clever handling of strong, rich color, this house uses a wealth of richest reds, yellows, and purples, and the most gorgeous of silver and gold brocades. With dark skirts are worn Russian blouses of gorgeous, printed silks with half-length peplums. Some of the evening wraps are closely beaded in huge, splashy flowers.

Here many of the blouses are made to be worn outside of the skirt; they look a bit like matinees. Skirts remain rather long and are very much draped. There are tunics of all widths and all lengths, always bordered with fur. Boleros are very wide and flaring.

All of Paquin's coats and blouses are collared in some conspicuous way, even to the corsage that is cut to a shallow V in the back. This is accomplished by splitting the collar in the middle of the back and wiring the edges.

Many furs are shown, and these are identical with the models that are being shown in the new shop which Madame Paquin has just opened in New York, under the name of Paquin et Joire. Monsieur Joire is Madame



Chéruit hangs a flaring Russian blouse of velvet over one of lace with a generosity which suggests crinolines, and confirms her intention of changing the silhouette



Paquin develops the Louis-Philippe coat of last spring into a purely twentieth-century model



In an original Russian blouse suit Buzenet increases the latitude and longitude of the waist-line until it lacks all proportion

CHÉRUIT

At Chéruit's the silhouette is much changed. That Madame Chéruit is an artist to her finger tips she has proved in many ways, and never more convincingly than in the wonderful collection of gowns that has just come from her ateliers. Here skirts are bouffant and voluminous—not the skirt proper, for that remains very narrow, so that in walking it draws tight around the ankles, giving the impression that it is shorter than it really is—but in a variety of overdrapery, tunics, and overskirts, which give great width at the knees and hips.

Mantles are built on the same wide lines, and judging from this sudden change in both skirts and mantles, one can safely say that the full skirt is here to stay.

Chéruit leads her procession of manikins with a coat suit in which the skirt is a wee bit fuller than those of last year, and coats that have a decided flare over the hips. This is followed by a costume of gray velvet, sketched at the left on page 35, with a flaring, knee-length Russian blouse which is edged with a wide band of fox to accentuate the flare. It is loosely belted at the normal waist with a four-inch belt of velvet. The dress worn underneath is of the same gray velvet with a Russian blouse, barely covered by the velvet coat, of cream lace over white. This makes a very formal frock, for when the Russian blouse coat is removed the dress is practically all of cream lace.

On afternoon frocks there is an infinite variety of flounces and tunics. Many of the skirts are frankly belted, although the height and size of the waist-line remain the same.

Chéruit's skirts are not lifted, either front or back. They have an even line at the hem, which is at least three inches from the floor.

This rule likewise holds good in evening gowns—and herein lies the most important feature of the Chéruit collection. Evening gowns do not trail on the floor, but are short, showing the foot on the front and sides, while either the square train is separate from the frock, or else the skirt is suddenly lengthened into a square train.

Destined for a great success is Chéruit's waistcoat-blouse of satin with its surplice front and a waistcoat strap and buckle in the back.



M. Beer's reputation for launching each season a wonderfully successful evening gown tyrannizes over him, yet he ever pays it liberal tribute—as in this black-and-white creation

And who but Madame Chéruit could make a success of an "apron dress"? One is modeled on the generous lines of a Dutch apron, very full in front and on the sides, while the other rounds up on the hips and is edged with a frill.

BEER

Beer shows a great variety of coats in his collection of smart street suits. The new long line is interpreted most attractively in "Wash-

ington" and "Bonaparte," both of which were inspired by the dress of the period for which they were named. Sketches of these suits will be published in the next issue of Vogue.

Beer uses many waistcoats and obtains many pleasing waistcoat effects by combining silks and satins with blouses of lace and chiffon. All blouses that are worn with street suits have waistcoat fronts of contrasting material. They are usually belted at the waist-line, and may extend down the back like men's suspenders, or be shaped into a collar which crosses the back of the blouse. In one costume the material of the skirt itself forms the waist coat front.

The blouses are of lace—frequently metal lace veiled with chiffon; the full bishop sleeves which hang from a dropped armhole are finished above the wrist with frills of chiffon. A line of tiny, closely set buttons marks the middle of the front.

One complicated frock of broadtail satin and chiffon showed the new short skirt; the underskirt of satin was seven inches from the floor; over that came a longer skirt made of a single layer of black chiffon hemmed with an inch-wide band of sable.

A season never passes but that Beer launches some wonderfully successful evening gown. Last year's "Déesse" has been replaced by "Butterfly," sketched in the middle on this page, a stunning evening gown of black and white tulle figured with tiny crystal beads. A butterfly of black tulle and diamonds is placed at the waist-line in the back—for nowadays the corsage ornament is worn on the back of the frock instead of in front.



Flying straight in the face of tradition, Jeanne Lanvin designs a suit that in almost every respect is exactly hindside before

LANVIN

In "*Écolier*," shown at the right on page 36, Madame Lanvin presents a charming frock for a young girl. Extremely simple, with buckle and buttons of blue enamel, it shows the new line at the neck, being V-shaped in the back and so high in front that it almost touches the chin. The yoke is stitched on both front and back.

With street suits Lanvin uses very simple blouses of heavy chiffon which match the color of the costume. These have shallow shoulder yokes which extend in deep points to the dropped armhole. The scanty, bishop sleeves are generally cuffed with chiffon, and the low, standing collars of chiffon have narrow frills of lace peeping out at the top.

BUZENET AND REDFERN

Buzenet uses plaid taffeta in a most effective way on a dress of navy blue serge. The narrow underskirt is of plaid taffeta and the two overskirts, which are very narrow in front, and extend almost to the heels in the back, are cut circular, and flare very prettily, showing their linings of plaid taffeta.

In "*Diane*," the Russian blouse of black ottoman *façonné*, sketched at the left on page 36, Buzenet gives us a long waist-line and a very original peplum.

Redfern combines mauve with orange very successfully. He draws a band of mauve ribbon across a skirt of orange silk, and to subdue the shock he veils the whole with a tunic of shadow lace. But most dazzling of all is his evening gown of brilliant cerise velvet which is softened at the top by the filmy, silver lace.



Cousin, two generations removed, to the basque is a bodice of peach-blow velvet which Redfern buttons quaintly straight up and down the back



Why Poiret wishes to deceive, only fashion knows, but that which appears to be a muff is two "muff sleeves"

Some authorities to the contrary, the position of the frilled lampshade tunic still remains secure as "Poiret's pet"

Redfern's most striking frock is sketched at the left on this page. It shows the nearest approach to a basque that has appeared for many a day. The waist, or basque, is of peach-blow velvet, and buttons up the middle of the back with tiny, pink velvet buttons. The tight, set-in sleeves button at the wrist under narrow bands of black velvet ribbon, and a sash of black net is drawn loosely about the waist. The skirt of black panne velvet is quite full, and is draped rather high in front.

CALLOT

Chez Callot one sees the most eccentric of all models shown this fall, for just when most of the houses have eliminated the oriental features which have had a certain vogue during the last two years, Callot suddenly comes out with Turkish costumes and typical Turkish embroideries, and in all seriousness presents a Zouave costume. The baggy trousers are of white satin, and are worn with a Zouave jacket of blue satin, braided in gold.

Another model which stands out in the Callot collection is the coat of emerald-green mole-skin—but it is very hard to grow enthusiastic about emerald-green fur. One of the most popular models from this house is an evening gown

of white satin, which is frilled with white tulle.

Poiret's muff sleeves are shown in "*Samson*," a mantle of cerise velvet trimmed with smoked fox. "*Medrané*," shown in the same sketch on this page, is one of Poiret's prettiest lampshade tunic frocks. It is of plaited crêpe and white satin. The bolero is of black velvet, and a row of jet tassels ornaments the skirt. The top of the bodice shows the new line which is characteristic of Poiret's evening gowns this season.

THE NEW EVENING GOWNS

Jeanne Lanvin alone showed hats with her gowns this fall; the other couturiers showed modishly dressed hair, as will be seen by the sketches on page 38.

The evening gowns for the coming season are cut lower than any one ever dreamed of, and, with very few exceptions, all of the houses showed at least one evening gown with one front of the bodice made of a single thickness of shadow lace, without as much as a bit of chiffon to veil the flesh. When a bodice appeared that was much too transparent to be artistic, an American voiced her disapproval. The vendeuse quickly replied, "*Mais, Madame, on va s'habituer à cette silhouette.*"

EVE GANSON.

WITH ONE EXCEPTION, NONE OF THE
COUTURIERS SHOWED HATS WITH
THEIR GOWNS THIS AUTUMN, BUT
INSTEAD EACH EXPLOITED NEW AND
CHARMING STYLES OF HAIRDRESSING



At most of the openings a long-from-chin-to-crown silhouette prevailed. This Chéruit accomplished by swathing a broad band of hair conically about the head, finishing the cone in a tiny roll, and allowing a bang to fall softly from beneath it



One of Bernard's manikins wore her hair swirled high about her head, and from its confining coils a great, soft puff of hair escaped. The ends of the hair on the right side were tucked in invisibly, leaving the swirl smooth and unbroken



Retaining the round shape that for so long has been the most popular outline, Doeuillet showed the hair of their manikins wrapped close and smooth to the head, and bound on the left side beneath two large, jeweled pins

Martial et Armand showed no such unusual head silhouette as Chéruit and Bernard, but contented themselves with a treatment already approved by fashion, varying it only in detail. Jeweled pins are almost an integral part of the new coiffure



A curly-headed manikin at Premet's had her hair stacked high upon her head, with a few grandmotherly curls hanging over her cheeks. This mass of curliness showed no ends, no pins, no visible means of support

VOGUE POINTS

from the

PARIS OPENINGS

THE skirts of Docuillet's suits are topped with short tunics which flare slightly and extend across the sides and back; they are usually hidden under the coat. Premet's skirts are shorter than ever, and in addition to this are pulled very high in the back.

The wide, straight band that Chéruit and Premet use to top their blouses is simply the modern edition of the fichu, and like the fichu, is frequently drawn around the waist and knotted in the back.

Premet shows two charming *costumes de style*, either of which could most appropriately be worn during the coming season. A fetching polonaise is shown in "Petit Levé," and the panniered frock called "Greuse" is irresistible.

A sloping effect is given to the shoulders by the many varieties of the 1830 collar, which, in some cases, is so high that the ears are completely hidden.

The openings brought out many hemless skirts of velvet, satin, and chiffon. In place of a hem,

the selvage is placed at the bottom of the skirt. This gives a very odd effect when satin is used, for it makes the nap run across the skirt, instead of up and down, as formerly.

Martial et Armand are making much of a rich golden brown for street suits, or for afternoon frocks. For street suits they use *velours de laine*, zibeline, and velvet. These are usually fur-trimmed, and worn with waistcoats of brilliant colored satin, cloth, or brocade, such as Rodier's *pot de fleurs*, shown on page 120. Their sleeves are mostly long, touching the knuckles; they are frequently shirred into dropped shoulder seams. Very often, from knuckle to elbow, they are made of the material of the skirt; the upper part of the sleeve is then made of transparent lace or chiffon of a matching or perhaps a contrasting color.

The cape which, in chiffon, covered the back of many of Chéruit's spring coats, has become a feature of her autumn coats and mantles, but now it appears in heavy fabrics and in fur. A coat of breitschwanz (and here be it said that most coats and mantles do not cover the dress, though they well cover the knees), has a rippling cape (in the back only), which hangs to the waist. A coat of olive green *velours de laine*, trimmed with fur; is fairly narrow, and has a loose, fur-trimmed, kimono-shaped overcoat hanging to the hips under a waist-length cape which falls from the back of the collar. The silhouette is most pleasing.

For street wear duvetyn (Rodier's fabric) and velvet lead. They are closely followed by *velours de laine* and ratine. Navy blue serge with a fine twill is also very smart for tailor-mades and one-piece dresses. Heavy twills are never seen. Each house shows a limited number of small plaids. These are usually worn with plain coats. Chéruit reverses this by showing a green-and-black plaid coat with a black skirt.

For afternoon wear velvet, crêpe-satin, moire, and taffeta have replaced the soft crêpes and satins of the past season. Premet is using some silks that are quaintly striped.

Modish trimmings are fur, metal lace, and beads; frequently all three appear on one and the same frock.

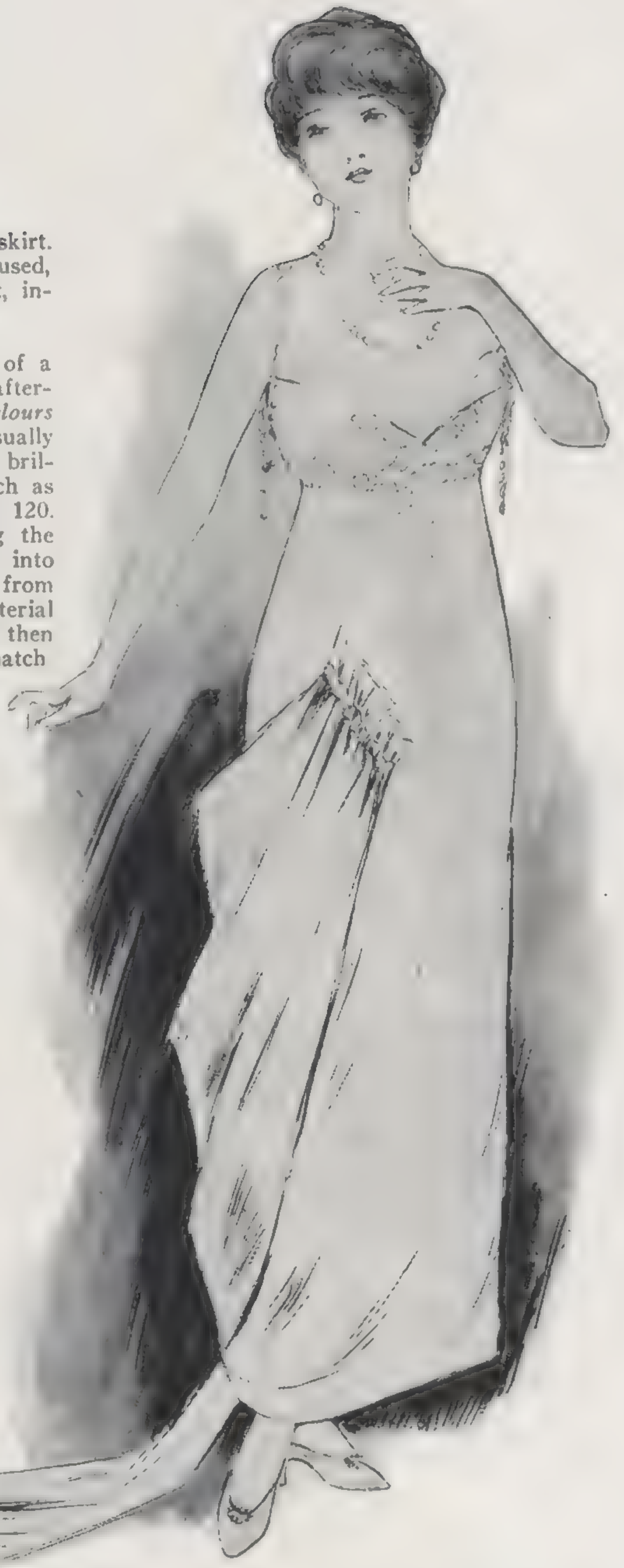
Suits, afternoon frocks, evening gowns—all are trimmed with fur. The smart furs are skunk, fox, breitschwanz, ermine, natural *putois*, marten and, as usual, chinchilla and sable for those who can afford them.

Natural *putois* is a light, cream-colored fur with hair about the length of raccoon; it is flecked with darker hairs. Poiret uses it very lavishly on evening gowns and Russian mantles.

The newest thing in dyed fur is emerald-green moleskin. Callot makes whole coats of it, and Premet combines it with natural moleskin.

Couturiers seem to have gone mad about metal lace for it appears on almost every model that has been shown this fall. Separate blouses which are worn with street suits of duvetyn, *velours de laine*, velvet, and breitschwanz, are made of metal lace.

There are many varieties of metal lace, all of which have a very open, "raggy" appearance. Much darned net is used; the darning is done with gold or silver thread. A very fine net which is simply stamped in gold or silver is much used for the frilled frocks which are being shown by Worth and Beer.



The couturiers, one and all, show evening frocks with short skirts and bodices so negligible it were a kindness to call them bodices at all

Small beads are very popular as trimming, being used in a variety of ways, not only on evening gowns but also on afternoon frocks and street suits. On street suits they are used as embroidery, tassels, and cabochons.

Redfern presents a three-quarter length, full, bishop sleeve in net and chiffon.

Worth uses an inch-wide ostrich fringe to outline low-necked frocks. This is uncurled, and stands up like a tulle ruche.

For evening wear the beads are usually strung in ropes and used as looped fringe, or else are festooned back and forth over the gown so that it is completely hidden under swaying ropes of beads. This is particularly pretty when the beads are of jet over black.

Worth shows an evening gown beaded in ropes of pink beads; flesh-colored beads at the corsage shade to a deep raspberry at the hem of the gown.

One of Martial et Armand's evening gowns has a curious arrangement of ropes and jet beads which hang from a jet necklace, and are caught at the wrists in bracelets or "handcuffs" of jet.



A Bob-Marie model of black velvet dares a little, puffed peplum that hints of the "vertugadin" worn by the ladies of Elizabeth's court



THE COSTUMES OF THE WOMAN GOWNED BY PAQUIN WILL BE RECOGNIZED BY A CONSPICUOUS COLLARING, A HIGH, GENEROUS WAIST-LINE, FLARING COATS, SKIRTS LONG AND DRAPED, AND RICH COLORS USED BOLDLY BUT NEVER CRUDELY

The Paquin reputation for the clever handling of strong, rich colors is upheld in this dress of blue serge by a vest of yellow embroidered in white soutache and red-buttoned, in a high, flaring, yellow collar bordered with skunk, which is also used rather oddly on the sleeves, and in touches of black in the rows of braiding and the belt of patent leather

To a wealth of wondrous colorings Paquin adds the glisten of metal brocades. Here a skirt of black velvet, cut in three widely diversified sections, supports a coat of Venetian velvet brocaded in gold and blue. The muff of the same gorgeous material, and a huge Directoire collar are trimmed with gray fox. A cerise brocade girdle is the final brilliant touch

The waist-line is scarcely acknowledged in this blue velvet gown where the bodice is pulled down, jerkin-like, over an all-round pannier. Sleeves of fur and tulle in juxtaposition we are becoming accustomed to, but there is novelty in the skunk tails dangling in just this way from an enamel button, which terminates a neck binding of red and gold brocade

A S E E N b y H I M

THERE had been a chill wind all day and a lowering sky, and the lawn in front of the clubhouse, although carefully groomed, was littered with sere and yellow leaves. In the clubhouse living-room they had built a wood fire, and with the lights low in the early evening, the shadows danced on the wall to the music of crackling logs. Our country clubs, which admit both sexes and are family gathering places, make life in the suburbs possible. I had just met an old friend—a woman whom I had not seen in many years. When I first knew her she was one of a little set of young matrons who were the personification of gaiety, and who were making “things hum” in Westchester. Since then, she had, I knew, brought out a daughter, and the young lady had married exceedingly well. Naturally we discussed old times, watching the younger people dancing in the larger room. I was admiring a tall girl who was most graceful, and I asked her name. I was theatrically astounded when my companion answered, “That is my granddaughter. We are bringing her out this winter.”

And then, for the first time, it was borne in upon me that I had seen the blossoming into society of three generations. It gave me a shock. But the grandmother in question was of the modern type—not a gray hair, not a wrinkle, and I am sure she would have danced the tango had I asked her. But instead, we became interested in discussing the bringing out of a girl. There is nothing more conservative than the customs and traditions of society. Innovations are so few that their adoption makes an epoch, and yet changes do take place, and were we suddenly to be taken back, twenty years or so, we would be amazed at the primitive manner in which débuts were then conducted. The conversation strayed into a talk about the débutantes of the season. Every year one hears that there will be a great many and also that there will be very few. Always we can count upon at least a hundred or more whose names are in the Social Register, and who can claim position.

THE NEWPORT PRELUDE

This season, for the first time in a long period, one débutante will make her début in the home of her ancestors. This is quite wonderful in these days, for we move at least twice in a generation. I believe Miss Laura Livingston, the daughter of Mrs. Robert Livingston, who made her début the winter before last at her home in Washington Square, was an exception to this rule. This winter the exception will be Miss Elsie Stevens, the daughter of Mr. Richard Stevens of Castle Point, Hoboken. For two years Mrs. Stevens has been busy denying that her daughter would in that period make her début. Last summer Miss Stevens did go to a few small dances for young people at Newport, and this summer she had a dance given her there in August.

The Stevens “Castle” commanding the lower Hudson is now a school, and Mr. and Mrs. Stevens live at the Manor House near by. Festivities at Castle Point are events. In years gone by they were held at the Castle itself, and I remember two especially—a fancy-dress ball and a summer fête. For several years now Mrs. Stevens has given a dance about Christmas time at the St. Regis.

There is another débutante at Newport, Miss Mildred Rives, the daughter of Mr. George L. Rives. I hear that she inherits one of her charming mother's many talents, the gift of song. Miss Mildred has had as yet no large formal entertainment for her début; she follows rather the tradition of the Newport set in going out to the dances there without being first introduced by a tea, or a ball. That is very likely to come later in town.

Miss Rosalie Dolan, the daughter of Mr.

A Significant Overture to the Coming Season Was Played at Newport This Summer, Foreshadowing the Advent into Society of Many Charming Débutantes

“Clary” Dolan, has had a Newport season as a prelude to greater things. There are few men at Newport who are more popular than “Clary” Dolan, and the same may be said of him in his native city. Then there is Miss Sarah Lippincott, the daughter of the Bertram Lippincotts, who have a summer home at Jamestown. Miss Lippincott has been at Newport and Narragansett this season. Miss Hansell French Earle, the daughter of Mr. George Howard Earle, Jr., who has been at Paul Smith's all summer, is to come out this winter. Miss Earle has two sisters, young matrons, Mrs. Victor Mather and Mrs. Laurence Dilworth Biggs, both of whom will entertain for her. Miss Mimi Scott had a dance given her by her father at the Clambake Club, and there will be a ball this winter, probably at Sherry's, as the town house on Fifty-seventh Street is not large enough to accommodate a great number of people.

WHERE DÉBUTANTES ARE LACKING

Miss Louise Trevor, the sister of Miss Margaret Trevor, who made her début last winter, comes out this season. Mrs. Trevor was the eldest daughter of the late George Schieffelin; her sister is Mrs. Bruce Ismay, and her aunt, Mrs. Hamilton Fish. Mrs. H. Bramhall Gilbert has a daughter, Florence, who was much admired at Palm Beach last winter, and now that Miss Lilla Gilbert has married Mr. Renshaw, Mrs. Gilbert may be persuaded to bring out this younger girl. There are several daughters, and all of them are pretty.

In what the press is pleased to call the “leading families,” meaning those best known to the



general public, there will be no débutantes. There are no Vanderbilt débutantes in prospect for some years, and the same may be said of the house of Gould. Miss Muriel Astor, hardly thirteen years old, will be the next débutante in her family. There are no Belmont girls, and the last of the Ogden Mills was married only a few years ago. Débutante daughters are also lacking in the houses of Iselin and Burden. Miss Helen Morgan Hamilton, the daughter of the William Pierson Hamiltons, and granddaughter of the late J. Pierpont Morgan, would probably have made her début this winter but for the death of her grandfather. She was with him on his last trip to Europe, and was at Rome when he died there. Perhaps Mrs. Godfrey will bring out her daughter, Miss Marion Tiffany, who is now about eighteen. Mrs.

Godfrey, who has been married twice, was Miss Havemeyer, and represents another very wealthy family.

IN PHILADELPHIA

From New York and its débutantes our conversation wandered to those of our sister cities. In New York, new people, like the proverbial mushrooms, spring up in a night, entertain, are entertained, and then, unfortunately—perhaps coming to the end of their resources—disappear. Now Philadelphia is different. There you have eternity before you and your descendants. Philadelphians are said to patronize the same shops where their great-grandfathers traded. A ball there is an event to be remembered; a fashionable entertainment still has the stamp of individuality upon it. It is not ordered from a prominent caterer as one in a series of a dozen or more.

This winter will be a gay one there, for the débutantes are numerous, and their families are wealthy. Among the buds will be Miss Inez Drayton, the daughter of Mrs. J. R. Evans Roberts, formerly Mrs. W. Heyward Drayton. Mrs. Roberts was Miss Ethel Tiers, a great belle in Philadelphia a generation ago. There are two charming young women, first cousins, who are to make their début in the “Quaker City” this winter. Their coming out will be signalled by some splendid entertainments. One is Miss Marie Louise Wanamaker, the daughter of Mr. Rodman Wanamaker by his first wife; the other, Miss Mary Brown Warburton, the daughter of Mr. Barclay Warburton. The present Mrs. Rodman Wanamaker was Miss Violet Cruger, one of the most beautiful girls in New York, and a daughter by a first marriage of Mrs. Fred Tams. Mr. and Mrs. Wanamaker were married about three years ago. The Barclay Warburtons have been recently entertaining the Grand Duke Alexander of Russia. These two débutantes have lived much abroad, and have also stayed in New York and at Newport, but, according to the orthodox Philadelphia tradition (and a very good one it is), they have been kept secluded until their débuts. To this list we may add Miss Pauline Disston, whose parents were at Narragansett this summer. Mr. and Mrs. Charlemagne Tower may bring out their daughter, Miss Helen Tower. As a former Ambassador, Mr. Tower is as well known abroad as he is in this country. He and Mrs. Tower entertained delightfully during the days of his diplomatic career.

OUTSIDE OF NEW YORK

In Boston there will be among the débutantes Miss Mary Thorndike, the daughter of Dr. Augustus Thorndike. For this young girl there is to be a ball at the Copley Plaza on November twenty-first. Mr. and Mrs. John E. Thayer are to bring out Miss Nathalie Thayer at a dance at the Somerset in January, and Mrs. George Draper is to give a ball for Miss Helen Draper. All these are well-known Boston names, and, in fact, are as familiar in New York and in London and Paris as they are at home. The Walter Denègres, who have a place at Manchester, are to give a début ball for their daughter, Miss Marie Elaine, in their Boston home. The Denègres are cosmopolitan. Mr. Denègre is from New Orleans, and Mrs. Denègre, who was the widow of Mr. Armour, is from Chicago. They have lived a great deal in Washington, New York, and on the continent.

In Chicago, there is likelihood of Miss Lolita Armour, daughter of Mr. Armour, being presented to society, but this is yet undecided as she is hardly eighteen; however, she went out to small dances at Lake Forest this summer.

In St. Louis a large entertainment will be given for Miss Isabel Benedict, just returned from school abroad. She is the daughter of Mr. Charles Benedict, whose family is one of the representative old ones in this country.

REFINEMENTS OF CRUELTY

SYMPATHY, we are told by psychologists, has its origin in instinct, and is affected by physical personality and physical conditions, whereas the sense of justice is a product of mental cultivation. Despite its humble origin, however, sympathy rather than justice is admitted to have been the leading element in the forming of the family, and is the present guiding force in most benevolent action. One of the first steps in the herculean task of cultivating a ready yet disciplined sympathy is to adopt a kindly rather than a critical attitude toward one's own associates, to replace resentment or indifference by that sort of human sympathy which Emerson possessed so abundantly that it was said of him that his heart was great enough to love all the world, but was too small to hold the memory of a wrong.

NOT alone by their own acts, but in the training of their children can women diminish the indifference which makes up so large a percentage of man's inhumanity to man. To take a very simple illustration, she may protect her own future happiness by training her young sons in the simple matter of writing to her when they are away from home, and later when their affairs as business men or the maintenance of households of their own keep them away from her. Very few men, even among the higher social classes, write to their mothers, once their dependence upon them is past, and yet this form of indifference is the cause of a peculiarly pathetic kind of suffering. In this case not only sympathy but justice is outraged, for so small a part of the filial duty as keeping a mother informed as to the welfare of her own children is certainly a debt of justice.

ANOTHER step along this same path is the cultivation of sympathy toward all the elderly members of a family. We plume ourselves upon the fact that we are not of the time nor tribe which did not permit the aged to lag superfluously, but which removed them by what we would now call murder. However, the modern method of putting the aged "upon the shelf" is often more cruel than the ancient practise of summary disposal. Probably few of the younger generation realize that in countless small ways they make the aged feel that they are overstaying their time. Where there is poverty there is usually some work for even the hands of the aged to do, and this keeps them from feeling like encumbrances of the earth. As a rule, the elderly men and women who most feel the indifference of the young are not poor nor physically neglected; those who feel it most keenly are among the leisure classes. The way to minimize this is to draw the elderly members of a household into all the family interests instead of banishing them to an exaggeratedly kind, deferential isolation.

THE desire for sympathy is characteristic of the whole race, and is by no means confined to the physically afflicted or to the poor. There is no need to go slumming in quest of people to help. They may be found in the most exclusive circles, and their needs are not less exigent because they are less material. Broken hearts, thwarted ambitions, moral difficulties, almost every variety of acute experience is bared to the woman who has cultivated a sympathetic insight into human nature. For everyone, even for those who feel that their social or business duties prevent their entering upon professional philanthropic or humane service, there is the opportunity at home and away from home to observe that wholesome sympathy which is not maudlin pity, but is very much more than mere courtesy.



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Mrs. John Fell of Philadelphia, and her baby. Mrs. Fell, daughter of Mr. Philip S. Randolph, and cousin of Viscountess Maidstone, was in London for the season

A group of relatives leaving Lichfield Cathedral, where the christening of the Anglesey baby took place. From left to right are Lady Alexander Paget (Lord Anglesey's mother), Lady Ingestre (his sister), and Minnie, Dowager Lady Anglesey (formerly Miss King of Georgia, U. S. A.). On the extreme right are the Duchess of Rutland, mother of the Marchioness, and her daughter, Lady Diana Manners



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Miss Hannah Randolph, who spent part of the London season with her sister, Mrs. John Fell, and the rest of the summer at Narragansett. Miss Randolph is a most enthusiastic young sportswoman



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The Marchioness of Anglesey, formerly Lady Marjorie Manners, whose daughter was christened with the imposing name of Alexandra Mary Caroline Cecilia Paget. Queen Alexandra acted as godmother

RELATIVES GATHERED FROM FAR AND NEAR TO WITNESS THE CHRISTENING OF A
DAUGHTER OF THE ANGLESEY HOUSE—WELL-KNOWN PHILADELPHIANS IN LONDON

The TOWN HOME of an ACTRESS

How Miss Margaret Anglin Transformed a Typical, New York "Brown-Stone Front," Body and Soul, into a Real Home of Individual Charm



FROM Max O'Rell (one might even safely say, from Dickens) to Arnold Bennett, the heralded visitors to New York have criticized politely, flip-pantly, caustically, but never-failingly, our architecture in general, and our monotonous "brown-stone fronts" in particular. These barbed remarks, travel, and a crowd of new and alien influences felt by our architects, have been bringing about gradual and noticeable changes in the houses of New York. Where the old houses have not been torn down, the façades have been so treated as to be unrecognizable. An instance of this latter change is in the town house of Miss Margaret Anglin, the well-known actress, who is now in California giving a season of Shakespeare, to be broken by a single, heroic performance of the "Elektra" of Sophocles in the stadium in the open air of Berkeley.

The "brown-stone front" painted red and white to resemble bricks, white window-frames, and the flowering window-boxes completely transform the drab exterior. Inside, the change is even greater; only the floors remain in their original state. Walls have been knocked down and others erected to suit the carefully calculated plans of Miss Anglin. The first floor is paneled throughout in white woodwork. The entrance leads into the lounge, to the right of which is a small reception room facing the street. The furniture of inlaid ebony upholstered in blue and rose brocade includes a specially designed Adams piano. This room can be completely shut off from the lounge by net-curtained French doors. The lounge is a livable room, and an annex to the dining-room, not a formal, halting-place nor a cold ante-chamber. Dull

green rugs cover the floors, rose velvet the sofa; the great chairs are Italian in design. Arrestingly set in the wall opposite the staircase is a painting by Ivanowski of Miss Anglin as Helena, in "The Awakening of Helena Ritchie."

The dining-room is probably the most cleverly treated room in the house. The single windows and the door leading into the pantry give the impression of twin French windows inviting out to a smooth lawn, or an old-fashioned garden. These apertures are framed, and the mahogany furniture is covered by a Chinese linen, with a background brilliantly patterned. The glass top of the dining-table covers rose brocade, deeply fringed with gold. Upon the white walls hang delicate French copies of those gems of the Morgan collection, the Fragonard panels, framed in black and silver, and hung with black and silver cords. The sconces are of silver and bronze with white china flowers. The solid basis for this well-balanced color scheme is found in the rose rug, bordered with black.

The study on the second floor in the front of the house is really a study, as well as a charming living-room. The book-filled shelves of oak, on the top of which are pictures of the famous people who have applauded this actress, meet a dull blue wall-covering. Blue velvet and rare bits of tapestry are the chief materials used in the upholstery. At night-fall, yellow-shaded lamps and candles light the room, and blue corduroy curtains over mull curtains edged with Cluny lace shut out the darkness.

The remainder of the house has been given over to bedrooms, which show in their decoration the same happy combination of beauty, originality, and utility.



The justifiably maligned "brown-stone front" has been transformed with paint into a red brick façade, bright with flowering window-boxes

The lounge is a delightful annex to the dining-room, where coffee is served after dinner. The newel-post-bookcase at the foot of the stairs is an example of the beauty plus utility that characterize the house



Perhaps the cleverest detail of a dining-room of unusually clever treatment is the twin arrangement of a single window and a pantry door that, in its present latticed state, would seem to lead out to a smooth lawn or an old-fashioned garden

In the dull blue and oak study, the window-seat that runs the entire width of the room is built at a height to permit the reader to sit before it and rest upon its cushions any one of the phalanx of reference books lined up beneath

THOUGH MANY OF THE OLD STYLES
IN FUR COATS STILL LIVE AND
WILL HOLD THEIR OWN THIS SEASON,

SEVERAL NEW MODES HAVE CROPPED
UP, IN CHIEF THAT OF THE DRAPED
COATEE AND THE SHOULDER CAPE

In lieu of a shaped collar, the whole skin of a fox, huge tail and all, is, in accordance with a new mode, laid straight across the shoulders of this chinchilla coat



Not the dignity of a sweeping fur mantle but a certain quaintness just as charming in its way inheres in this short, draped coat of finest broadtail and skunk

A pelerine and a circular muff of ermine, which, worn in this fashion, absolutely conform to the present silhouette—wide at the hips and tapering toward throat and ankles



SMART FASHIONS *for* LIMITED INCOMES

Models That Are Germane to the Limited Income Wardrobe Because of the Durability of a Fabric, the Adaptability of a Style, or the Possibilities for Renovation in a Gown of Two Materials



Blue serge and black military braid in combination are an old story, but this is its very latest edition



This two-material model, though somewhat extreme in line, points a feasible way to renovate an old gown



The use on a blue serge dress of fur, satin sleeves, and a convertible train makes for adaptability



A blouse in one tone—batiste, net ruffles, fur, satin girdle, and enamel buttons—to play the third part in a three-piece winter suit

oddly circles the neck, and runs down the front. The effect is that of a Russian blouse, but this is accomplished by a trick of draping the skirt tunic rather than by carrying the blouse itself down over the hips. The long sleeves set in under the drooping shoulders are of blue satin, of which the girdle is also made. Many of the new skirts of street dresses have a little swishing, draped train, but this is only to be let down indoors; when walking, it is caught up by a fastener so that it falls in with the rest of the skirt drapery. If one should be possessed of a strip of sealskin that could be used for this model, it might be made in brown instead of blue—not a common, garden brown, but one of the lovely smart shades of putty or mole.

(Continued on page 108)



A fur-trimmed linen blouse will lift a suit from the depths of a dead season into present smartness

THE woman of limited income is especially curious to see the new blouse models, for she depends greatly on her waists to keep her abreast of the style, since she must, like as not, make her last year's suit do duty again. If, however, her blouses are ultra-smart, she can feel secure in a good appearance.

THE SUPPLEMENTARY BLOUSE

For her benefit are illustrated, on the right of this page, two models that are new and smart, and yet are neither difficult nor expensive to copy. Their distinction lies in the narrow fur trimming, and it is a very empty piece-chest that can not provide enough for this purpose. The lower sketch is a delightful example of the new French fad for combining fur with the most diaphanous materials. All through the summer we have had thin frocks supplemented by fur, and now we have batiste and handkerchief linen trimmed with fur for the cold season. In this model the shoulder pieces are put in with cordings of the linen, and the girdle is of old-blue, silk faille ribbon. Of

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of \$1 for a separate skirt, jacket, or bodice; \$1.50 for a three-quarter length coat, and \$2 for a whole suit or gown.

net is the surplice vest, and of skunk the fur bands. Like everything else of the present mode, this blouse is very transparent. It is fitted with bands of Valenciennes lace tacked inside like a corset-cover.

The blouse above is in one tone—gray batiste, gray net ruffles, and narrow strips of chinchilla around the short sleeves and above the girdle of gray satin fastened with gray enamel buttons. It is designed for a cinder-gray suit, but is an excellent model for the third part of almost any three-piece suit, whatever the

material, providing it is not too formal in design.

TWO SERGE DRESSES

The collarless gown with its filmy fixings is so universally becoming that there is no danger of its being ousted by the rigors of winter. The first drawing, for instance, is of a gown of blue serge with a front of the finest quality of cotton net, which is far more effective with the serge than silk net would be. The gown itself is treated in a novel manner. Military braid is used to outline the tunic and to form the collar, revers, and cuffs. The tunic is gathered at the sides so that it puffs into a fashionable fulness at the hips. An accordion plaiting of the serge forms the underskirt. This is an ideal frock for wear with a separate fur coat, and would be a winter standby for luncheons and not too formal entertainments.

The third drawing is of another blue serge frock. A light-weight quality of this material, so dark as to be almost black, is trimmed with small, dark blue velvet buttons, and a strip of fitch fur that

FOOTPRINTS of FASHION



In its most frivolous incarnation, the cothurn is laced with black and white ribbon and jeweled with rhinestones

Conservatism Yields to the Fascination of Parisian Footwear, and Buckled, Beribboned, and Jeweled Slippers Leave Their Impress upon Our American Styles



A slipper laced like the one-time Greek sandal, but sponsoring a heel which would have amazed a Grecian shopper

FRENCHWOMEN have always been noted for odd conceits of color and design in footwear, but, until this season, American women have been content either with simple English or with "home-made" shoes. This season, however, fancy footwear has infringed upon American conservatism and has become a fad to be reckoned with. Many of the new models suggest the old Greek sandal in their ribbon lacings, but here the analogy ceases as the high, French heels would have horrified the safe and sane Greeks. The materials are most sumptuous; slippers of gold brocade, satin, and brocaded silk are seen, with ribbon lacings and rhinestone ornaments. A rhinestone buckle usually finishes the vamp of the slipper, and another is sometimes used to hold the ribbon in place across the instep. Buckle sets, similar to those shown in the middle at the bottom of the page, may be bought separately and attached to the slippers. They range upward in price from twelve dollars.

A ribbon-laced slipper is shown at the upper left. It is of black satin, and is made on the usual slipper last with a high, French heel. As in most of the new models, the black satin is relieved by an inlay and a piping of white satin. The top of the slipper is scalloped between the lacings, and rhinestone ornaments are attached at the points of the scallops.

A sandal slipper of the most conservative type is shown at the upper right. It is of plain black satin with inconspicuous rhinestone ornaments on the side, and a small buckle at the front. A black ribbon lacing is drawn through the ornaments and tied around the ankle with a bow at the front. This slipper should be worn with a black dress and black stockings. The same model made in all white or a solid color to match a gown will, unquestionably, be worn a great deal this winter. Just below and at the right of the middle figure on the page is shown



another style of sandal slipper. It is of pink satin with a unique lacing over the instep.

A well-cut slipper which is made on the new lines but without any startling innovation is shown at the left of the one just described. It is of plain white satin with an oval, rhinestone buckle.

Innovations in slipper models are shown in the cut, and in the trimming of the heel and the upper edge. A combination of patent leather and gray and white satin is shown in the slipper at the bottom of the page on the left. This model is perhaps a trifle daring in design. Although a bit extreme, the setting of rhinestones in the heel, as shown in the slipper at the lower right, is sponsored this season.

Slipper buckles have undergone as many changes as the slippers themselves. Last season they were closely set with rhinestones and now, although still closely set, the rhinestones are combined with colored stones. The oblong buckle shown just above the boot at the lower left of the page is an effective type and would be particularly pretty on black slippers. An oval buckle composed of rhinestones with a border of red stones is shown opposite the oblong one. In using colored stones it is important that they should harmonize with the dress with which the slippers are to be worn.

Boots, as well as slippers, have responded to the dictates of fashion, and even the strictly tailored one of dull calfskin, shown at the lower left, has what is known as the new gaiter top. This model shows the new cut at the sides which the bootmakers claim will give added comfort.

A dress boot for afternoon wear, or for carriage use, is shown at the lower right of the page. It is of patent leather, with a gaiter top of gray suede and gray buttons in a trifle lighter tone. French military heels are used on this shoe which comes with either a gray or a tan gaiter top. These models come from J. and J. Slater.



The walking boot responds to the dictates of fashion by assuming the high "gaiter top"



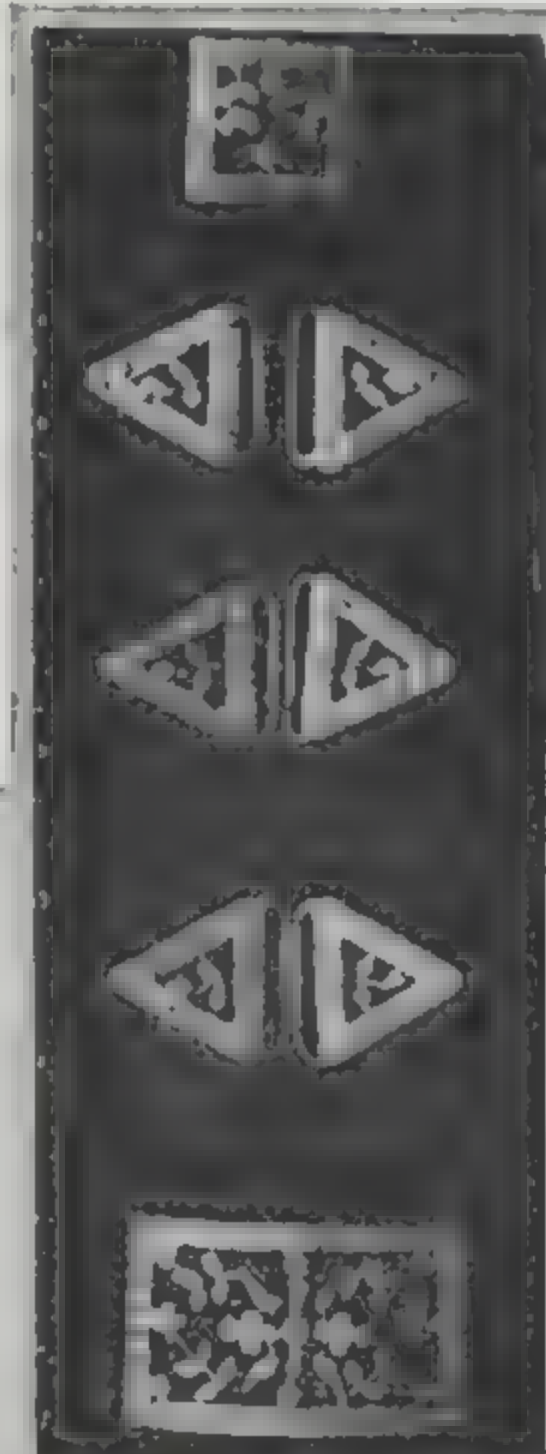
In an oblong buckle oblong settings of cut jet are surrounded by rhinestones



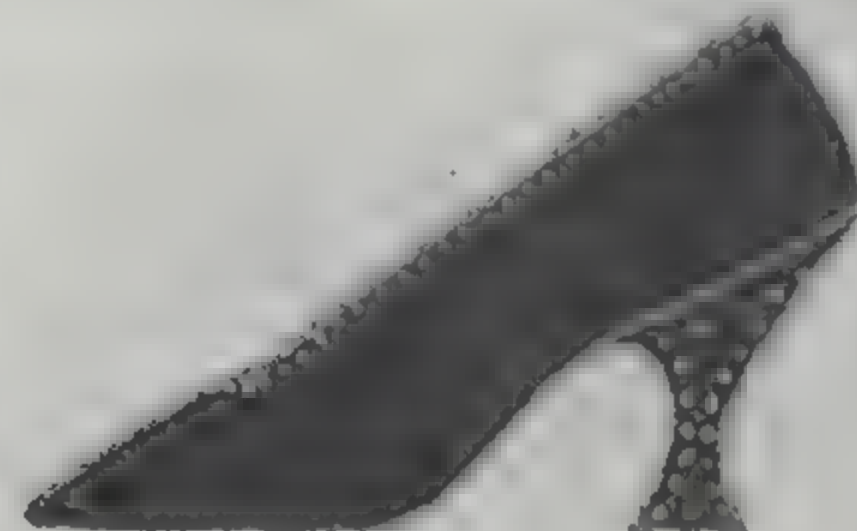
A smart little slipper of gray satin and patent leather dares white pipings at heel and toe



Already an established favorite, the white satin slipper scorns innovations



Here a network of rhinestones and ribbon almost entirely covers the ankle



The rhinestone buckle outlined in colored stones to match a gown



Rimmed in rhinestones, with a heel as high as ever a heel was made, and set with brilliants



The dress boot adopts the gaiter top of colored cloth, and shows a French, military heel

Buckles in all shapes, sizes, and colors make the fancy slippers fancier



Probably the most striking fur trimming which the season will bring forth, the fur of a woolly sheep dyed yellow, is used by Maria for the cuffs and the great, square collar of a wrap of electric-blue velvet. The rather vivid color scheme is softened by a black velvet hat with its round crown outlined against an aureole of wired, black lace



Lined with moleskin is the brim of a Jeanne Duc model of gold-colored satin trimmed with an aigrette shaded yellow and gray



Small, of black velvet, and carrying a high, gold-colored, ostrich plume, a Jeanne Duc model meets the season's chief demands



The brim of a Lewis hat of black velvet flares almost straight up against the crown to show the coiffure, and adds to its already extravagant height a perpendicular bow of wide, black satin ribbon

A COAT AND A HAT SHOW A NEW FUR USED IN
AN OLD WAY AND AN OLD FUR USED IN A NEW
WAY—A FAITHFUL EXPONENT OF THE PENCHANT
FOR A BRIM FLARING TO SHOW THE COIFFURE



Advanced though the materials of these Viennese models are; the cut remains conservative; for one thing, none of them show the split skirt. A plaited skirt of old-blue silk is topped by a vivid green coat figured large in a Batik design in black and orange



Here the material is the dress; there is no trimming—just a soft finish for the neck in the form of a cream batiste collar and a black velvet bow. On a background of deep purple silk is executed a "new art," hand-blocked design in emerald green, cream, and touches of black. This large and striking design is very cleverly managed. The last note in the color harmony is the black hat with its ornament and ribbon in green and purple

To achieve a striking effect without the reproach of eccentricity is one of the secrets of this cult of dress. Original without being freakish is this walking costume, complete even to the stick. A long coat of black broadcloth, ruffled in white net, sashed in broadcloth, and vested in black velvet, is worn with a plain, straight skirt of olive green silk heavily striped in white. From the braided helmet of a green to match the skirt spouts a thin spray of black osprey



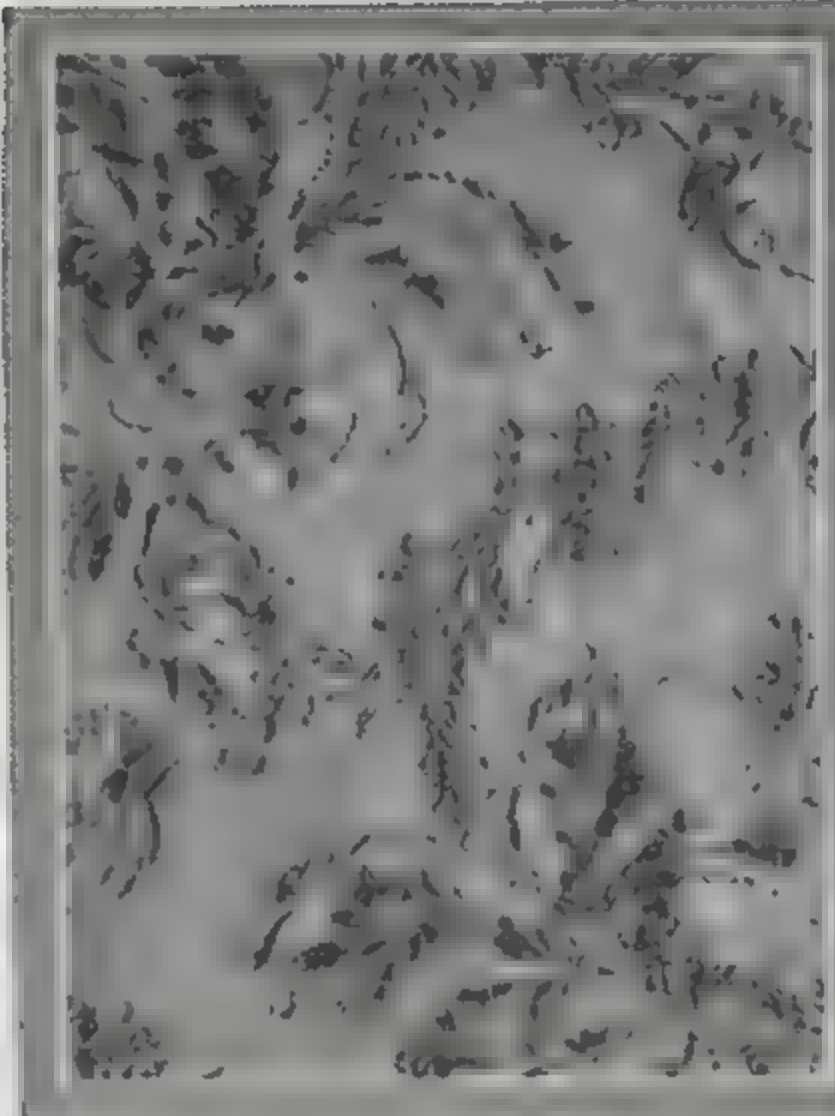
For the originality which is their distinction, these costumes depend chiefly on the material, following established modes as far as style goes. A wonderful rich beauty inheres in the colorings; here a deep ruby crêpe de Chine has as a foil a white sash hand-blocked with small spots of intense color. The predominating white is repeated in the cuffs and collar, and in the white felt hat with its blood-red cockade

ORIGINALITY AND EXCLUSIVENESS, TRUMP CARDS OF THE WIENER WERKSTÄTTE, ARE ACHIEVED BY EMPLOYING THE FIRST ARTISTS OF VIENNA, AND BY DESIGNING AND WEAVING SPECIAL FABRICS

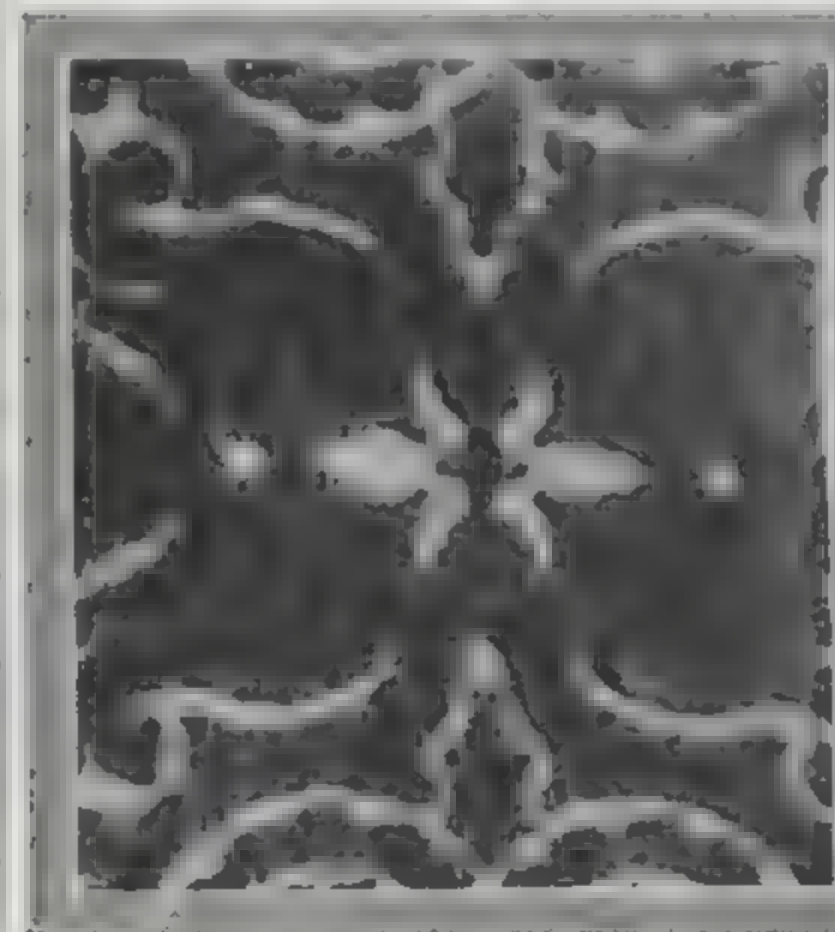
SO UNMISTAKABLY HAVE BROCADES STAMPED THEIR POPULARITY UPON THE PRESENT SEASON THAT NO WARDROBE HOWEVER SIMPLE, CAN ENTIRELY ESCAPE THEIR INFLUENCE



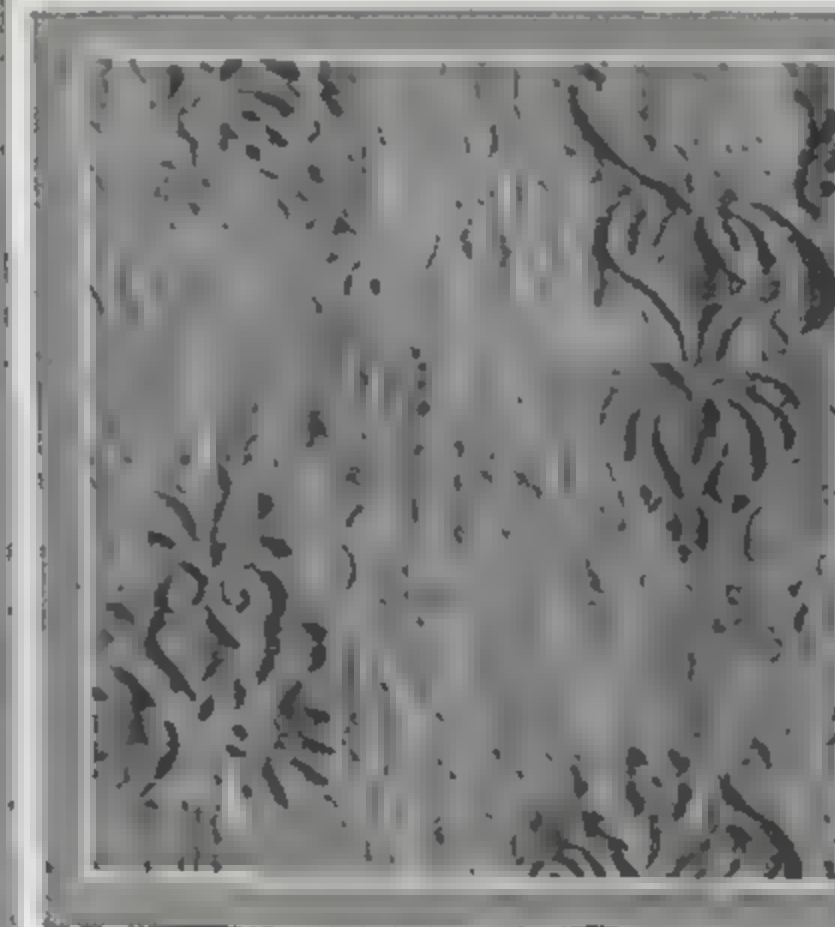
Upon an orange satin foundation Paquin swathes an overskirt of king's-blue muslin overrun with laticings and tiny, swaying cordelières of strass embroidery and passementerie. The tunic and the long, slashed train are of king's-blue, oriental crêpe heavily encrusted with gold. The bodice, of the same material as the overskirt, passes under the blue velvet girdle, and falls in a diaphanous, gathered basque



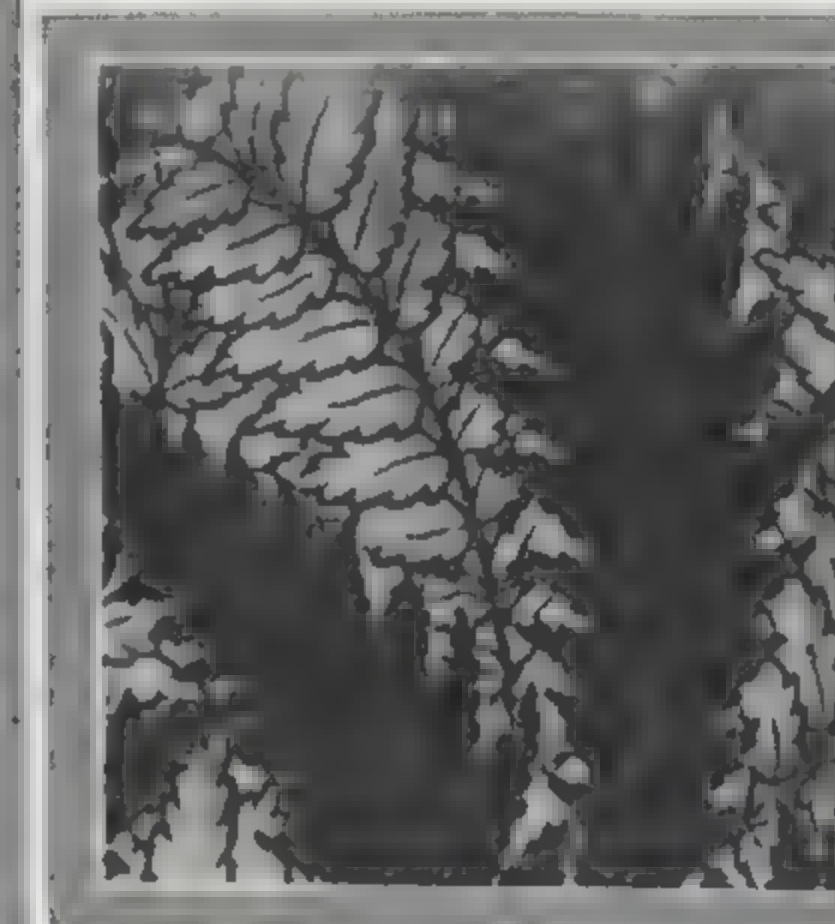
Lavender oriental crêpe overrun with gold foliage and old-ivory, sapphire-blue, and sage-green flowers



"Peluche façonné" throws a very long, fur-like pile into brocaded relief against a plain satin ground



"Lamé broché" in a blue, Louis XVI design raised as definitely as a cameo and overstitched with gold



On a coppery ground a velvet "façonné" Trianon shows a design in alternating black and blue fronds



From the house of Max comes a moleskin coat, broadly banded in otter, that is folded about the figure and held at the left like the sports coats worn at Deauville this past season



On a crêpe ground of rose-pink, long, pink velvet brocadings swirl one within another like the petals of a rose



A metal "broché" crêpe shows a rosy background strewn with delicate sprays of foliage which circle about a large, central rose embroidered in silver

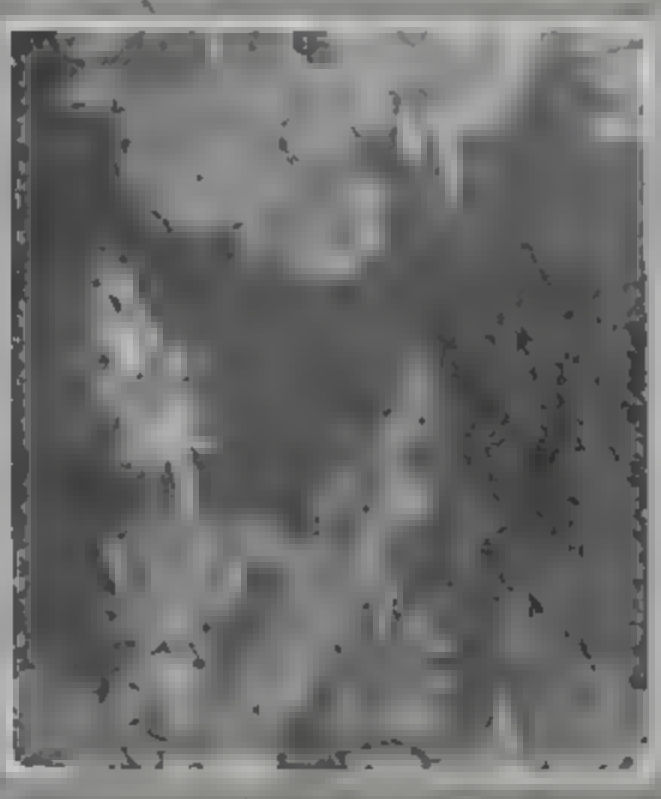
THE PLAIN CHARMEUSE THAT
WON FAVOR BY ITS SUPPLENESS
IS NOW VARIOUSLY BROCADED
AND BRILLIANTLY PATTERNED
WITH NO LOSS OF ITS PRIME CHARACTERISTIC—SAMPLES OF MOIRE
FAILLE AND TINSELED CHIFFON



A moss-green velvet with a Cashmere pattern is best made when simply made. Béchoff-David trims it only with ancient, embroidered linen and a long scarf of "aubergine" cashmere (the violet color of the eggplant), deeply fringed, and tied in a sash about the waist. This model could be made up with equal effect with the velours charmeuse shown to the right on this page



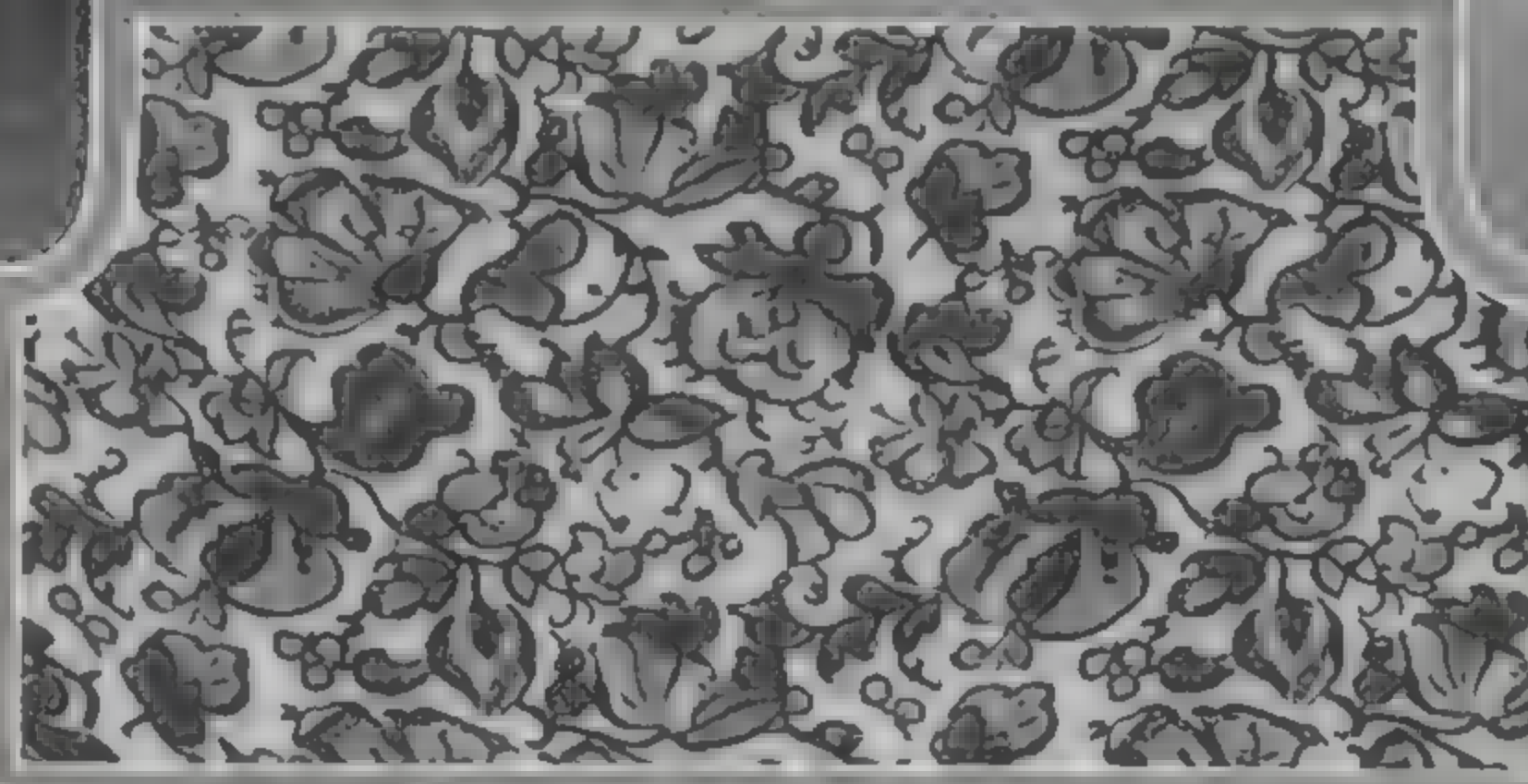
The faille silks that first came to us plain have now taken upon themselves a moire effect, and this oftentimes colored, as here a black ground is watered with green, yellow, blue, and cerise. From McCreery



A perfect material for draperies is this dark blue chiffon. Among the painted folds of the soft fabric glisten colored tinsel flower motifs



Like the conceptions of a child are these black flowerpots with blue and green foliage painted upon the white ground of a Martine charmeuse



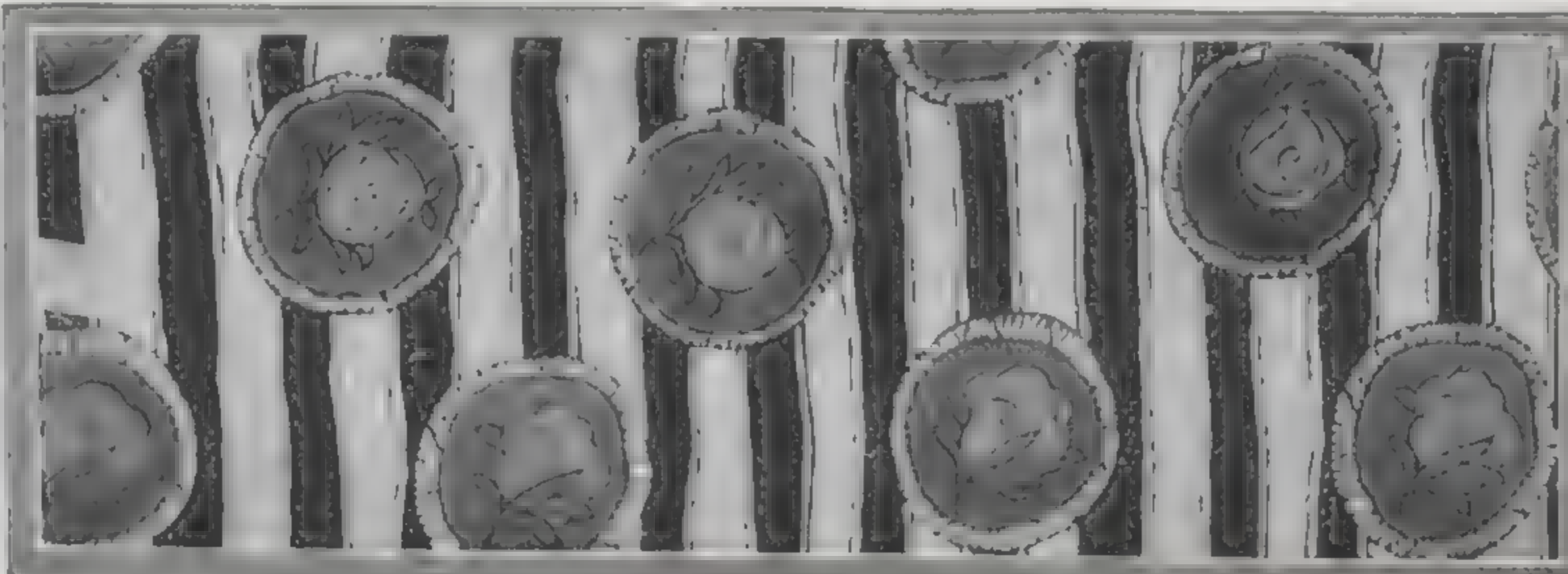
A velours charmeuse in Bulgarian colors is in line with the present tendency for velvet-surfaced materials



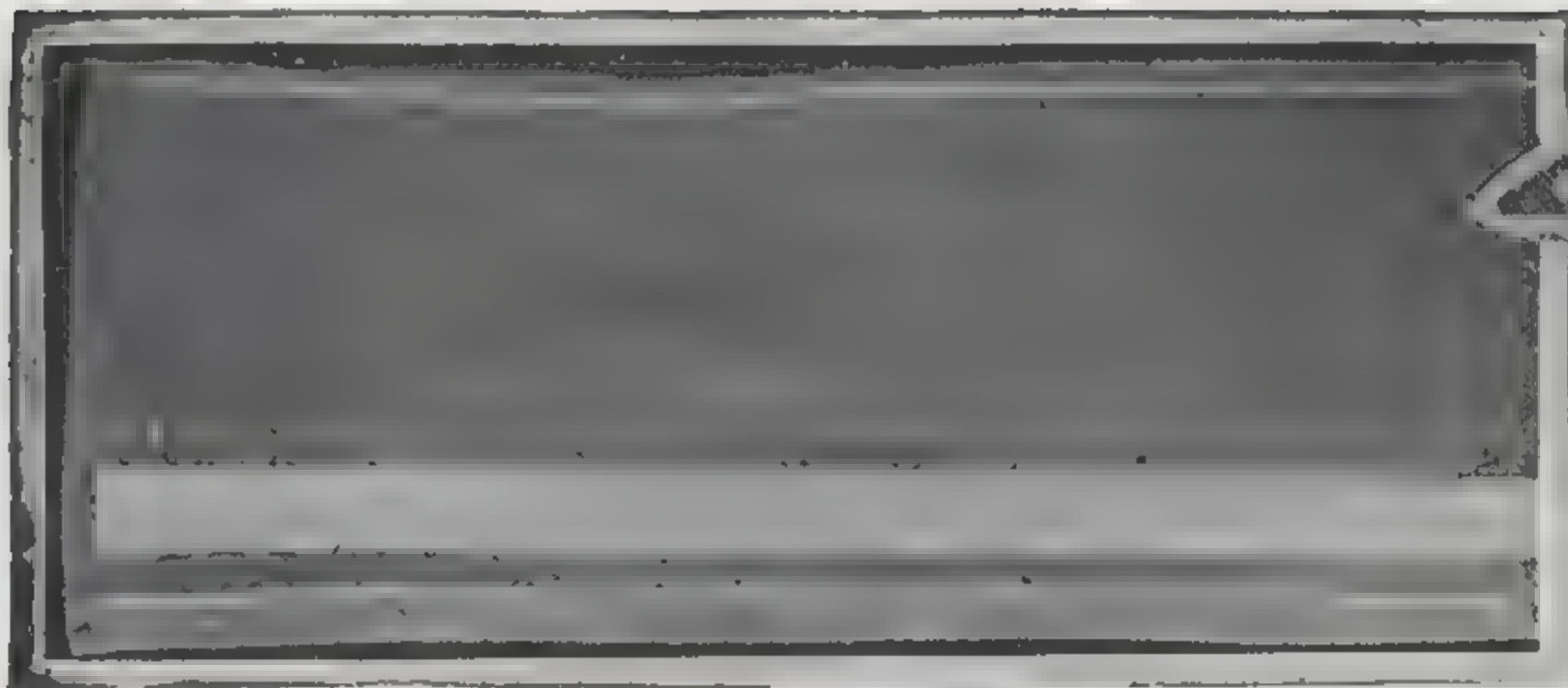
A type of tea-gown from Beer which owes its charm to an over-drapery and a sash. Both may vary in color and texture with consequent variety in effect. Here black Chantilly lace is encrusted in coarse, white net and hung over "noisette" (russet-gray) veloutine; the silk sash combines "noisette" and light blue. Painted chiffon, shown here, is another drapery suggestion



An iridescent tinsel motif on a taupe charmeuse ground is this material from Altman's. It is seen at its best when used for a much-draped wrap or for a gown in combination with other and plain fabrics



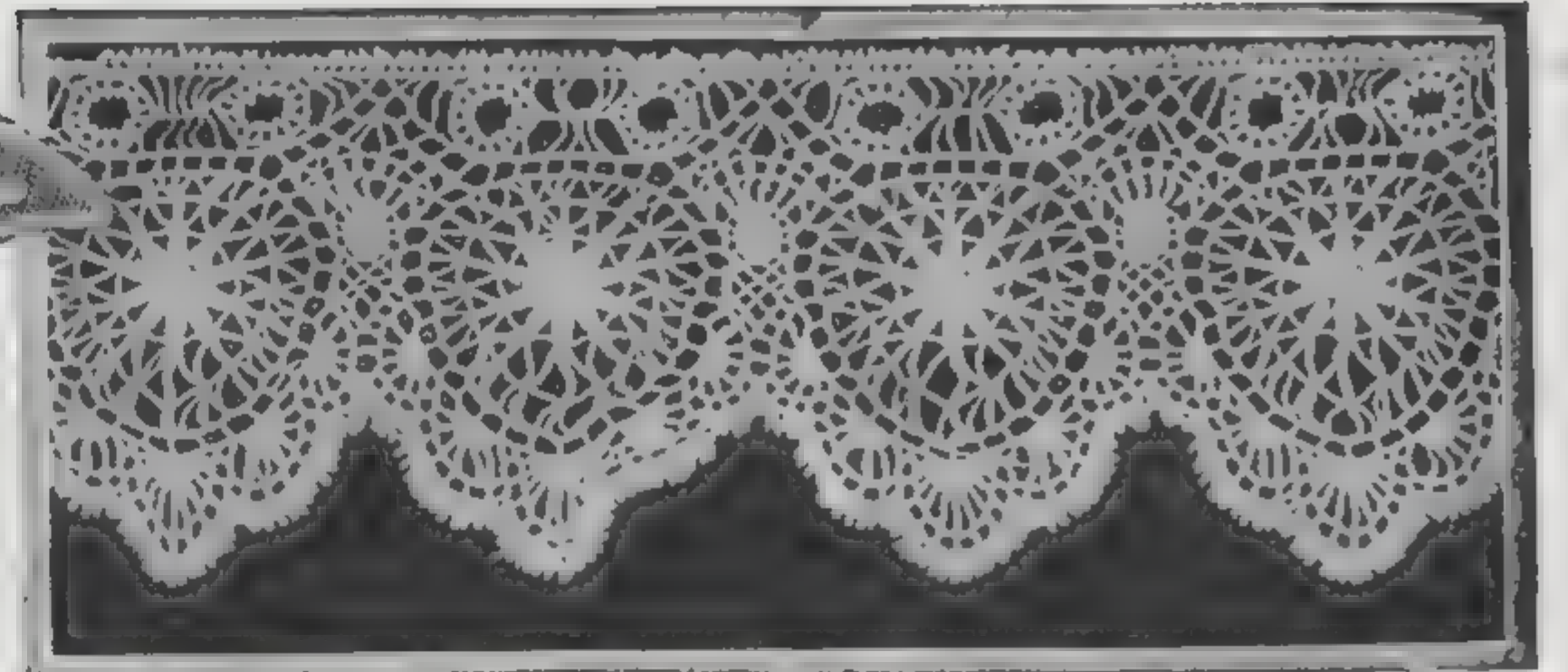
This black-and-white striped charmeuse with rose and green medallions is known at once as a creation of Poirer's, whose decorative sense prevails in his materials whether designed for gowns or upholstery



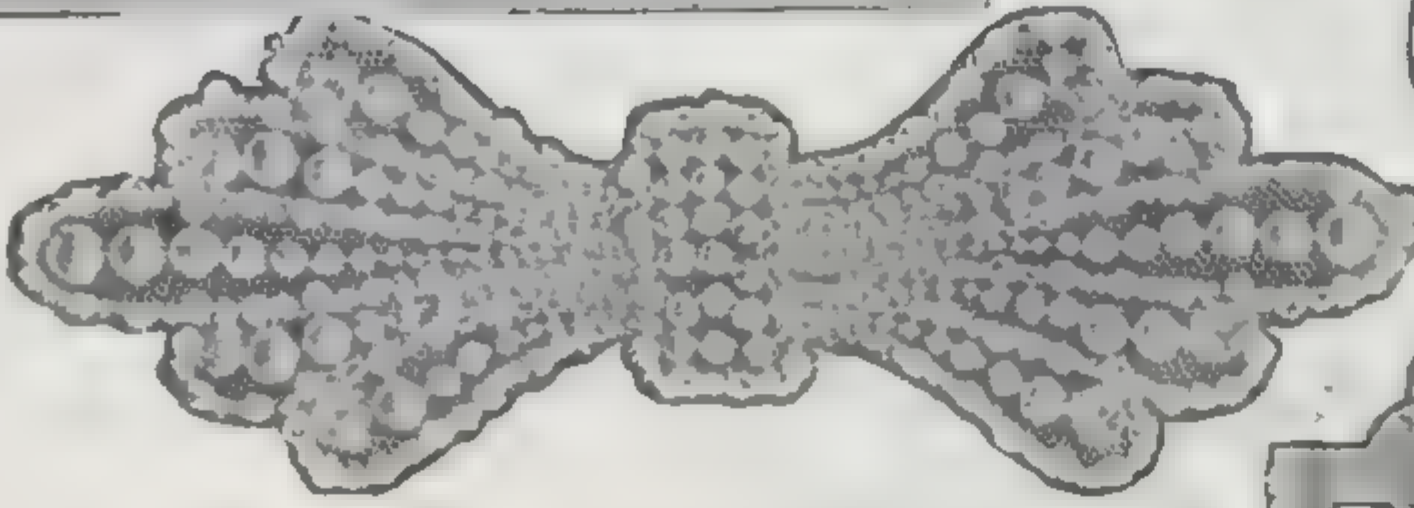
A white band and a row of white dots are thrown into relief on an ecru mesh. From Aitken



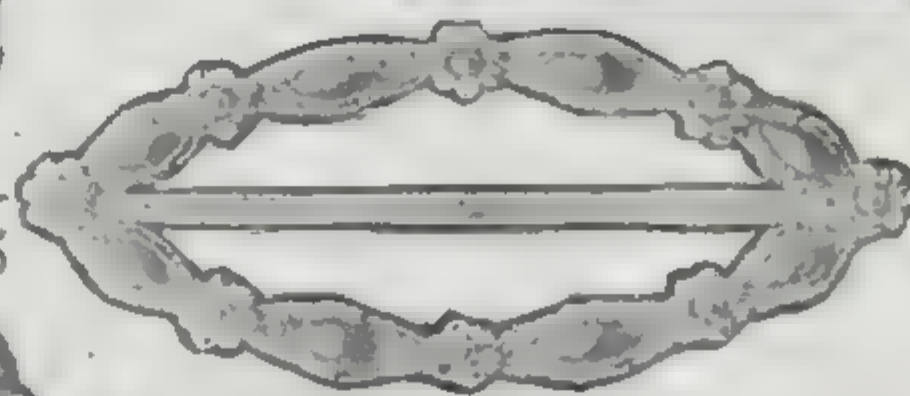
Beaded net butterfly. Price, \$2.75



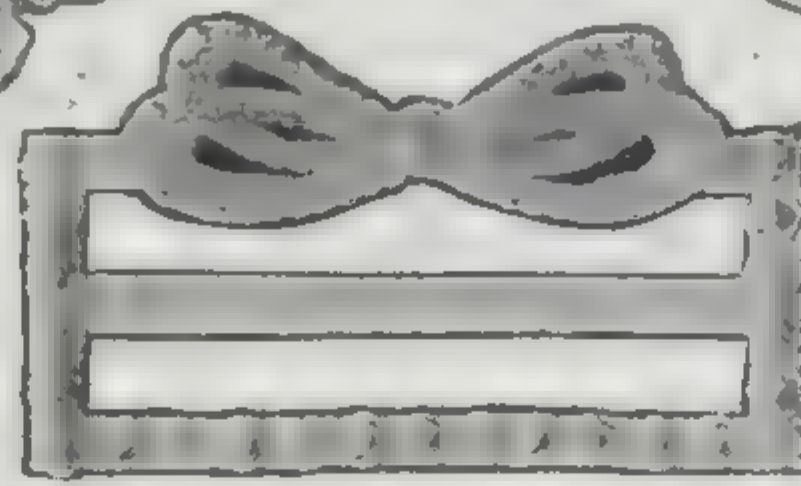
An edging of Venetian point, each point suspended from a wheel-within-a-wheel design. From Aitken



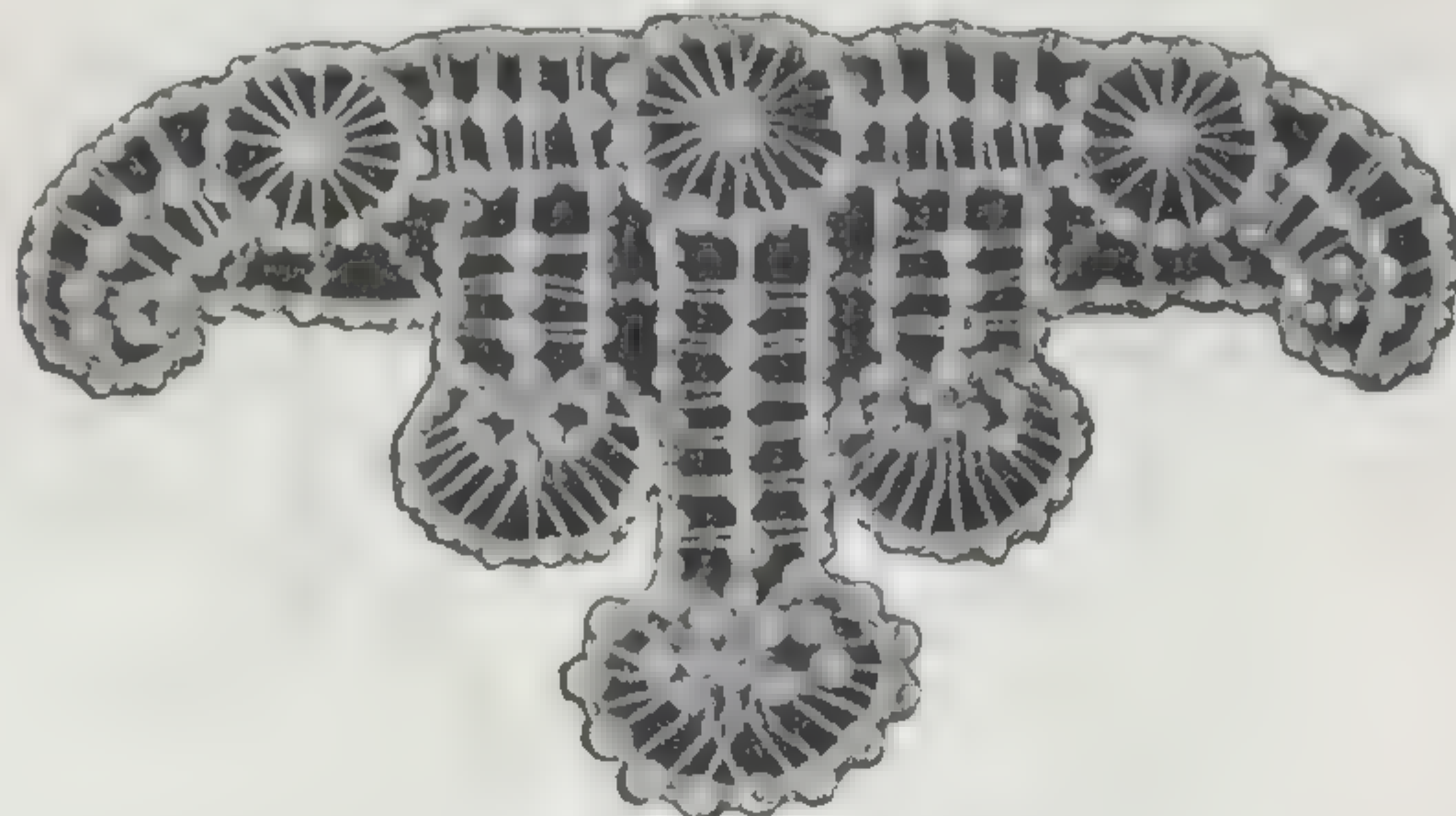
Five strands of pearls beaded on Brussels net and outlined by rhinestones form a $7\frac{1}{2} \times 2\frac{1}{2}$ inch ornament; \$4.75



Six inches long is an oval belt buckle of pearl beads outlined by double lines of rhinestones and clear glass beads. Price, \$1.75



Buckle of pearls and rhinestones; \$2.25



For \$4.75, a cobweb of rhinestones on a flexible metal foundation $8\frac{1}{4} \times 4\frac{1}{2}$ inches in size



A winged, jet ornament, 9 inches up and down and 5 across. Price, \$1.75



From a bowknot of gold tinsel on chiffon fall twelve-inch tassels. Price, \$3.25

SOME OF THE LAST AND LEAST THINGS

ONE USUALLY BUYS FOR A DRESS ADD

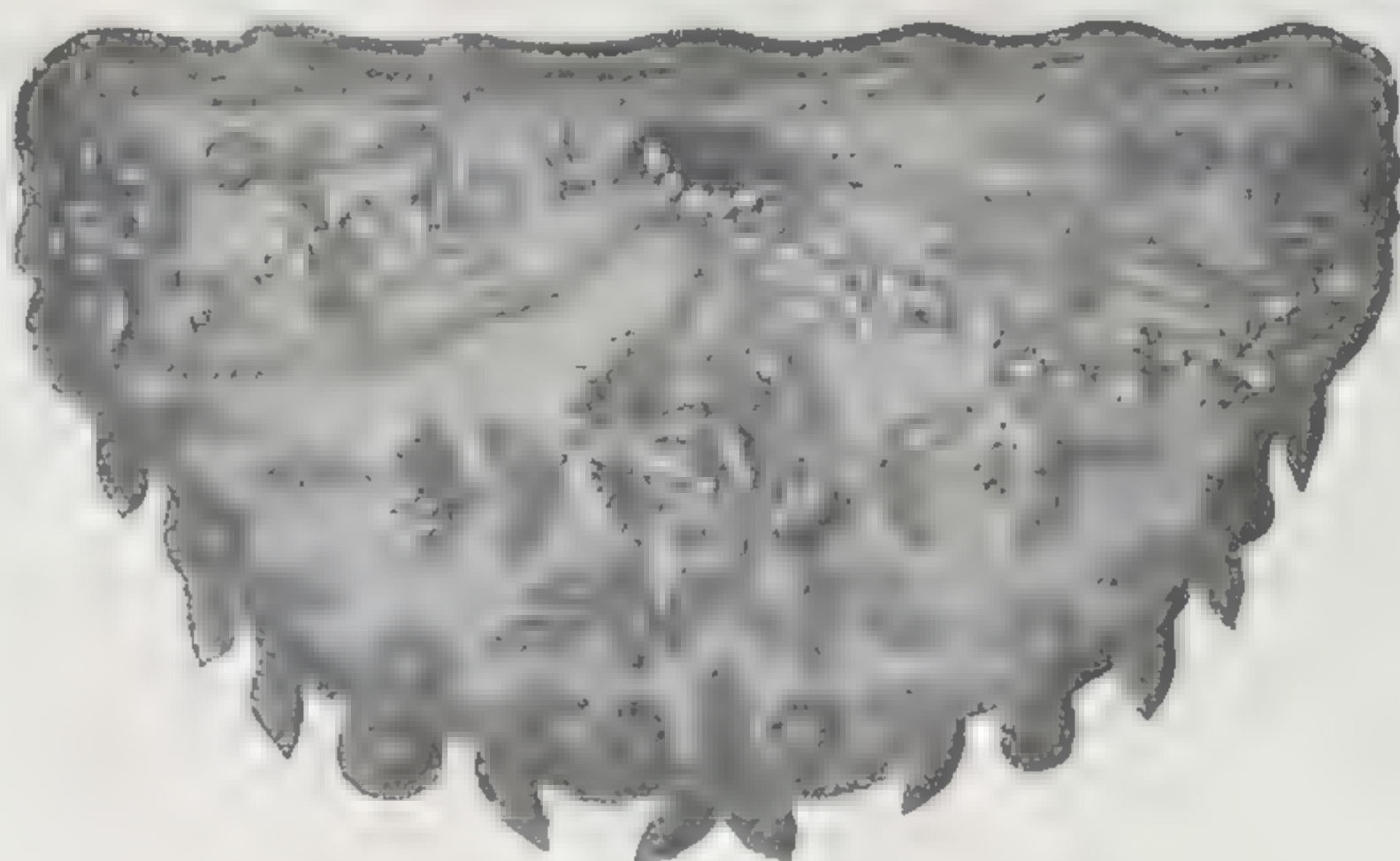
A GREAT PERCENTAGE OF ITS CHARM



To hold a drape in place comes a jet ornament $1\frac{3}{8}$ inches in diameter. Price, 65 cents



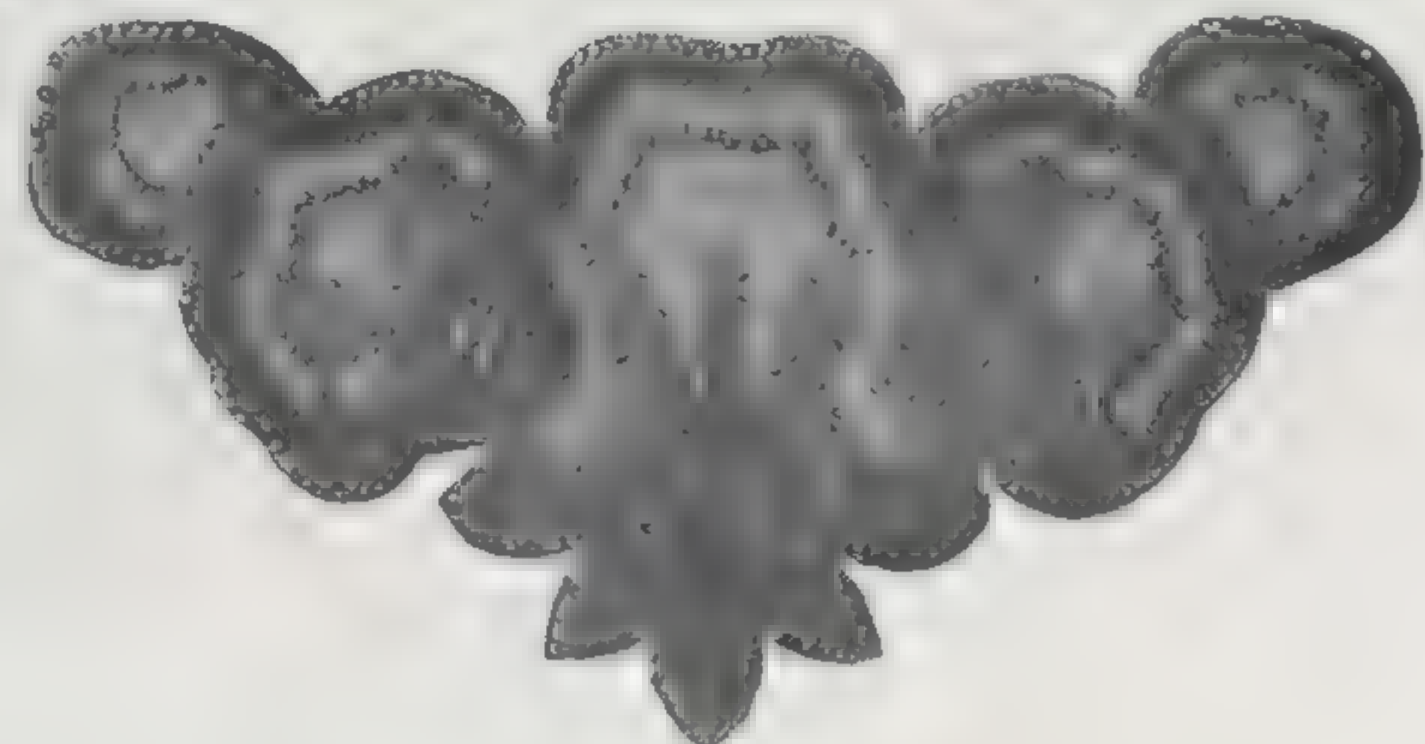
A jet ornament on a flexible foundation, $3 \times 2\frac{1}{4}$ inches. Price, 65 cents



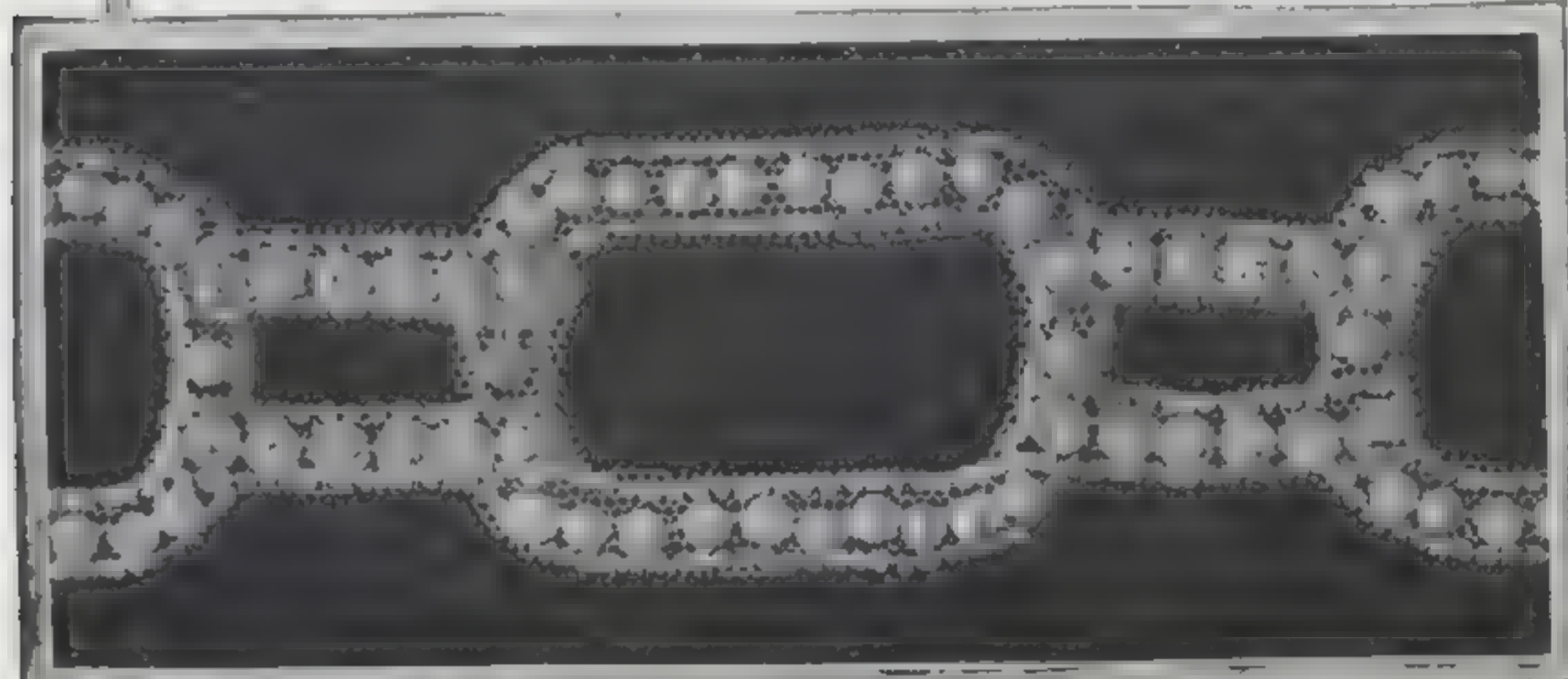
Medallions of Brussels net, $8\frac{1}{2}$ inches wide and 5 deep, for \$7.75 a yard are embroidered in silk and ribbazine, and studded with beads



An acorn-shaped ornament designed in cut steel and black, rose, blue, green, yellow, ruby, and amber beads. Price, \$1.50

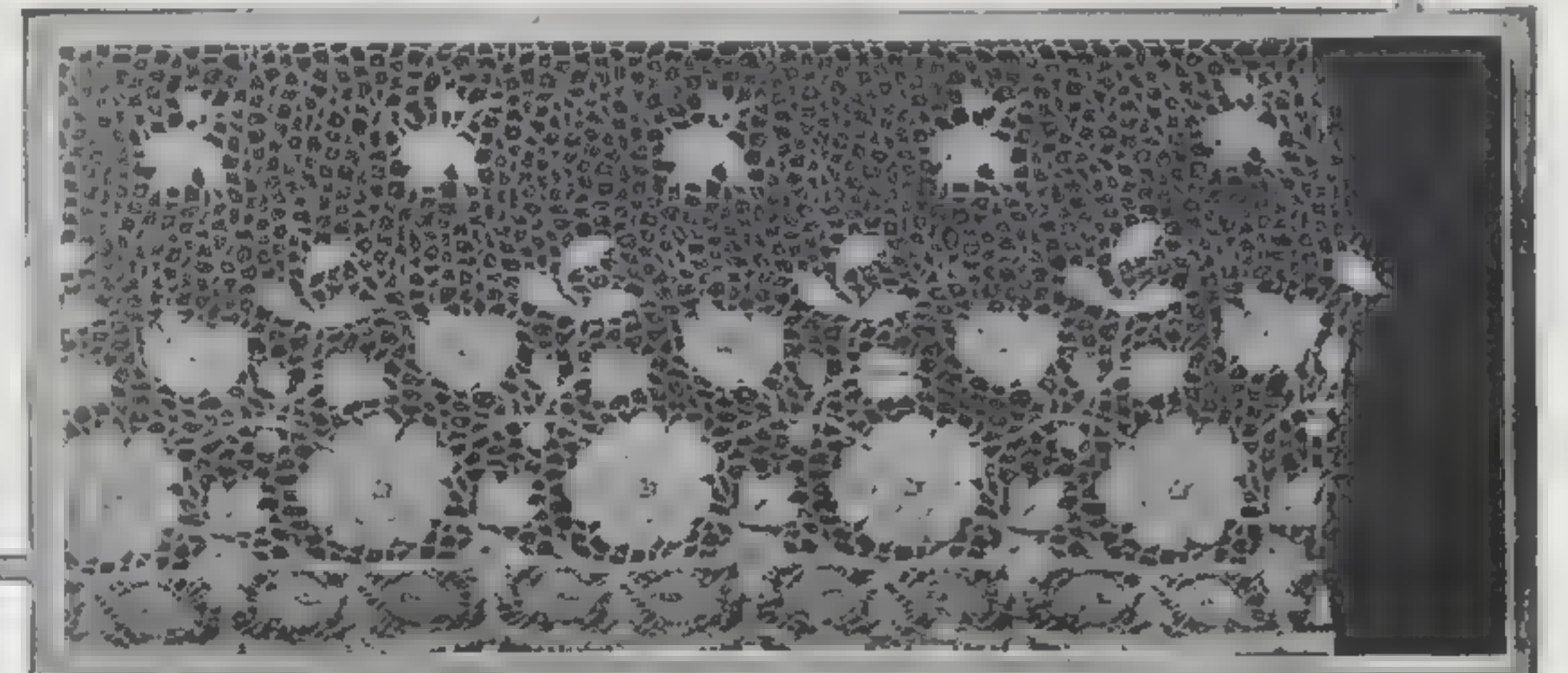


For \$4.50 a yard come medallions scrolled in jet and beaded in delicate green flowers with rose, blue, and gun-metal centers overstitched in gold thread



A pearl and rhinestone beading, appropriate as a girdle trimming, sells for \$6.50 a yard

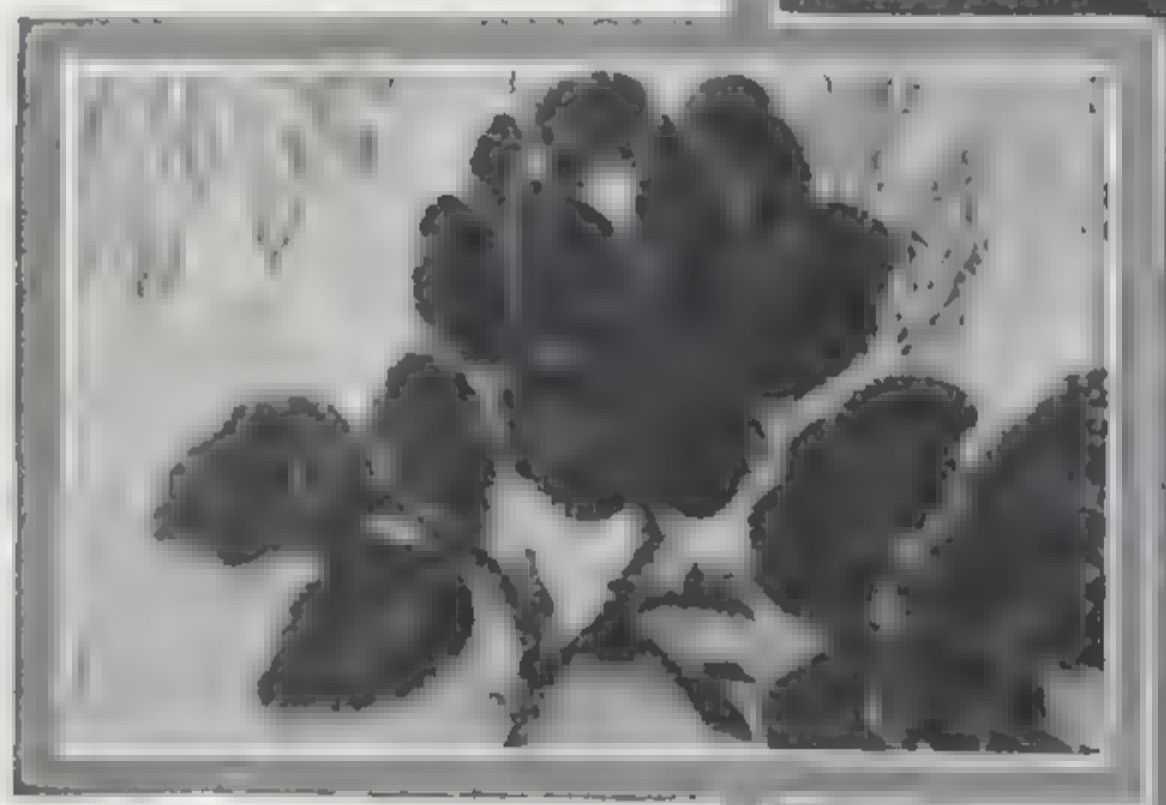
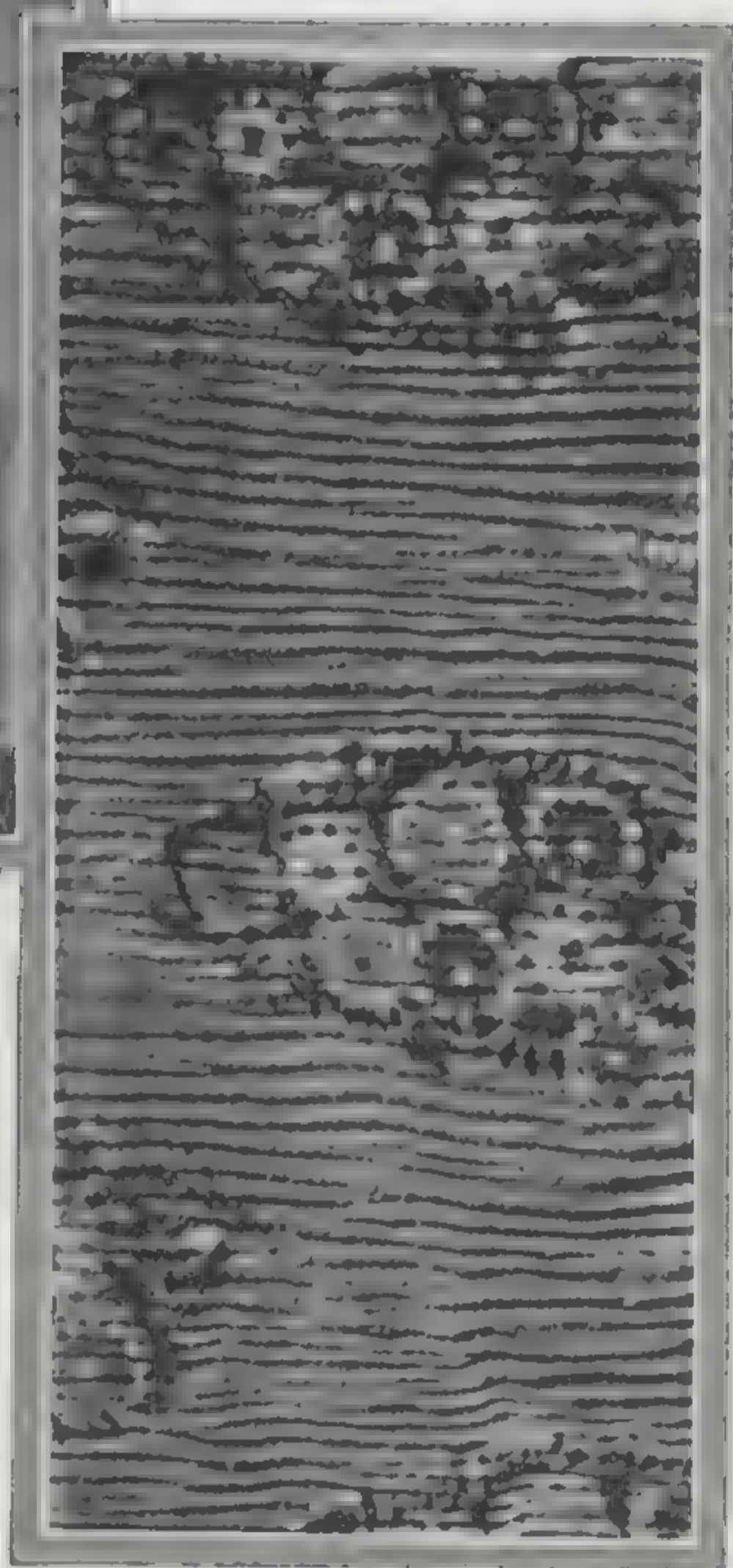
A delicate crackle mesh is set with a border of wild roses in heavy thread. From Aitken



MANUFACTURERS PLAY RICHNESS OF FABRIC AND GORGEOUSNESS OF COLOR INTO THE HANDS OF THE COUTURIERS, WHO ADD THE ARTISTRY OF LINE AND COMBINATION

As supple as cloth and with brown markings as systematically even as braiding, is a stole and muff set of Russian chipmunk. There is a finish of skunk and a tasseled ornament which begins under a double, fan-shaped motif of chenille and ends in tiny chenille balls

To live up to his reputation for a lavish use of artificial flowers and beaded designs on evening gowns Buzenet poses a great splash of autumn leaves against the girdle of a dress of white, brocaded satin, and tosses its counterpart upon the train. Square-meshed, black tulle, supplemented by bands of beadwork, forms the tunic and the semi-angel sleeves



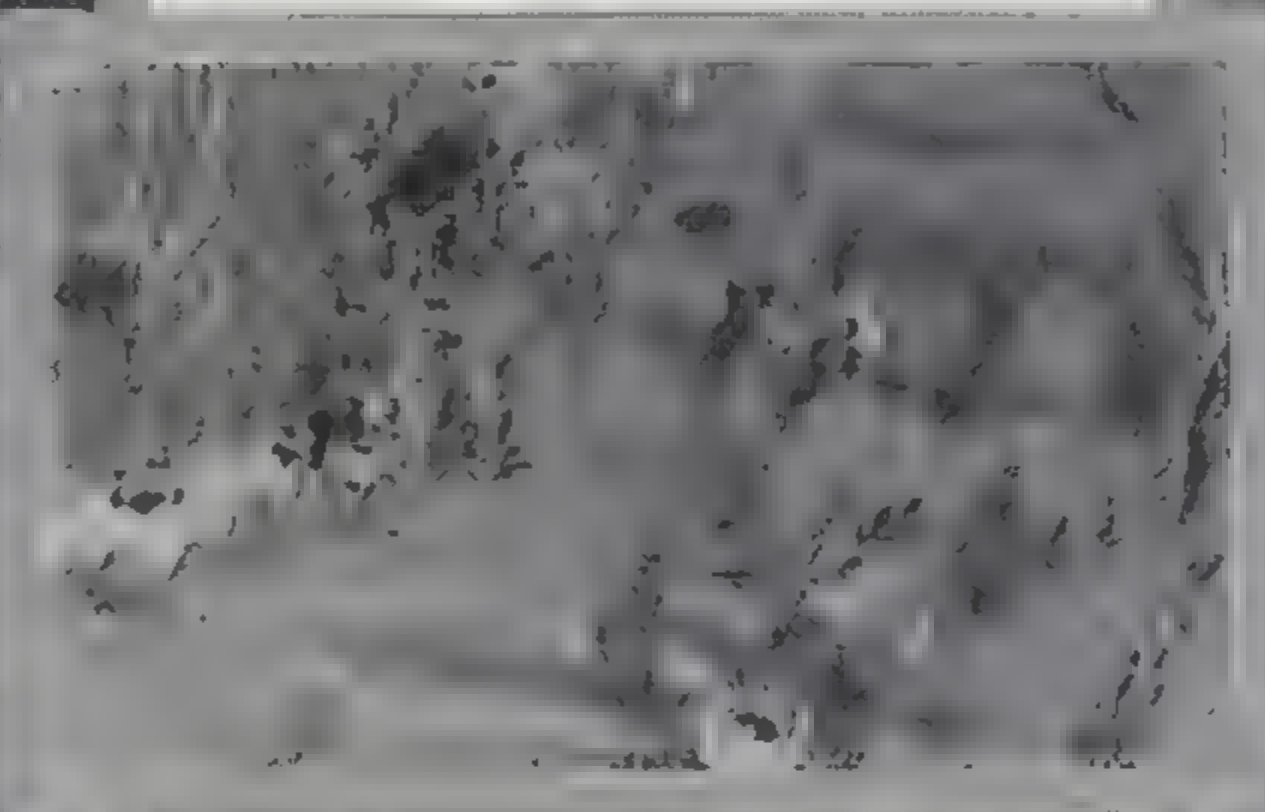
From his infinite variety of skirts Buzenet chooses a simply draped model for this gown of black velours. By adding a band of fur above the banding of velours on the tulle tunic, and by finishing the high girdle with a fringe of jet he indulges in one of his familiarly favorite trimming combinations. The bodice is merely a fichu of crêpe charmeuse tied in a naïve bow above the girdle. Large, jet tassels (similar to those from McCreery, shown in the enlarged photograph at the right) weight the tulle sleeves, which assume the proportions of a Worth "muff sleeve"

A material new in coloring and texture is the crêpe charmeuse shown at the upper right. On a background of a wistaria shade. Rodier throws a Persian design in cerise and green and gold into strong relief. Below it is shown the rose figure in an exquisite, orchid-shaded piece of velvet broché crêpe Trianon. The first might be used for the fichu of the left-hand gown, the latter for the body of the second dress

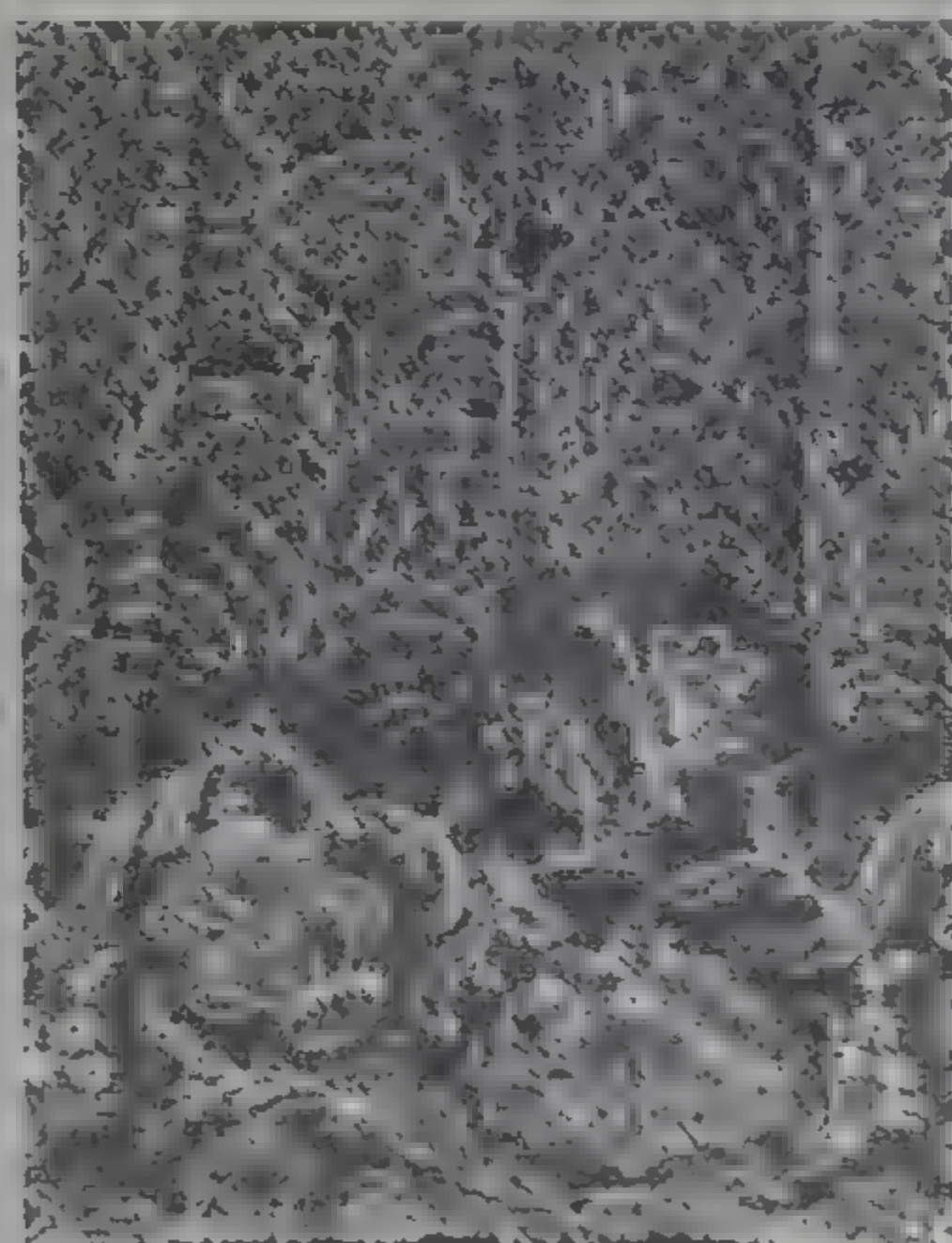




For the all-lace dress on the left a wide flouncing of white point d'Alençon would be lovely. From B. Altman & Co.



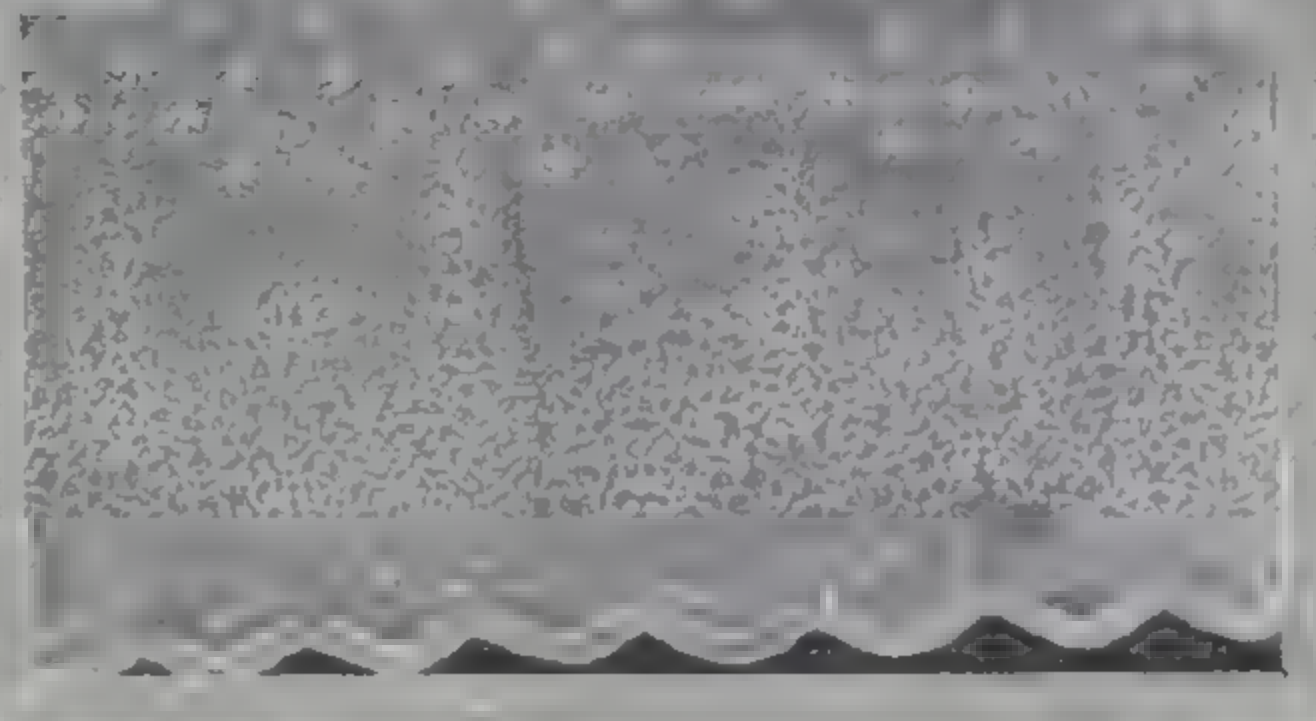
Like a dull China silk is this rose-colored fabric printed in many colors and interwoven with delicate silver threads



A thin, shimmery gold lace for the gown on the right. It would tone in wonderfully with gold charmeuse and sable



With the new mode for the flounced skirt, lace acquires a larger field of utility. Over a white satin slip, with the skirt open in front and the sleeve ending just below the shoulder line, are draped lovely lengths of Chantilly, —two drawn high at the left side for the skirt, three for the bodice and wide sleeves, and one for a jacket-like drapery caught with a pink rose over a pale blue girdle



A lovely effect would be given the lace dress if it were developed in écreu Malines net with a design in white. Two above laces from Aitken

A Premet model which has several likable fancies—a roll collar outside an upstanding ruche, a tunic of lace stiffened by fur, and a lace sash. On the bodice, of gold chiffon to match the gold charmeuse skirt, are inserts of lace. Another development would be a tunic of the figured, rose, silk voile shown above; the skirt and waist could be of matching chiffon and charmeuse

WITH THE PASSING OF THE NEW
EDICT GRANTING GREATER LIB-
ERTIES TO FLOUNCES, AND WITH

THE INCREASED POPULARITY OF
TUNICS AND PANNIERS, LACE
RECOVERS A LOST PROVINCE

ROYAL AMAZONS of EUROPE

A PICTURESQUE custom prevalent in continental Europe is the investing of the feminine members of royal families with the title of honorary colonel. There are now numbers of *grandes dames* who are proud to ride at the head of their troops before the commanders-in-chief.

One of the most enthusiastic of these soldier-women is the Empress of Germany. Whenever there is to be a grand review she is to be found leading her men, while the Emperor, as her Commander-in-chief, reviews his gallant army. Another eager soldier is the young Princess Victoria-Louise, only daughter of the German ruler, she who recently married H.R.H. Prince Ernest Augustus, son and heir of the Duke of Cumberland. The Princess looks particularly well in the uniform of her regiment, the famous Danzig Death's Hussars, the crack regiment of German Hussars. The Crown Princess Cecile and her sister-in-law, the Princess Eitel Friedrich, are also numbered among the soldier-women of the German royal house.

The Czarina of Russia shares with the beautiful Crown Princess of Rumania, Commander of the 4th regiment of Hussars, the reputation of being the best-looking soldier in Europe. Both the Czarina and the Crown Princess Marie are very fair, and present a striking appearance in their brilliant uniforms. The two daughters of the Czarina are not without military honor, for the Grand Duchess Olga commands a regiment of Hussars, and the younger Grand Duchess Tatiana makes a charming young colonel of the Lancers.

Another Queen-colonel is Helene of Italy, and another, the Queen of Holland, commander of the 15th Hussars; neither of them have ever been photographed in their uniforms.

Queen Victoria of Sweden, the Crown Princess of Greece, the Grand Duchess Louise of Baden, Princess August Wilhelm of Prussia, and the Grand Duchess of Mecklenburg-Schwerin, Colonel of the Frankfurt Grenadiers, may also be added to the roll of those who wear a colonel's uniform.



The recently married daughter of the German Emperor, Princess Victoria-Louise of Cumberland, in the uniform of the Danzig Death's Hussars



The Czarina of all the Russias shares with the Crown Princess of Rumania the reputation of being the best-looking soldier in Europe



The fair-haired Crown Princess Marie of Rumania presents a striking appearance attired as the Honorary-Colonel of the 4th Regiment of Hussars



The much-loved Crown Princess Cecile of Germany as Colonel-in-Chief of the Silesian Dragoons



Queen Victoria of Sweden reviewing the 3rd Prussian Infantry, of which she is Honorary-Colonel



The week of the Grand Prix de Deauville attracted the sports-loving Duchess of Marlborough, here snapped while taking a morning walk along the café-lined rue Gontaut-Biron



"La Chaumière," Mr. W. K. Vanderbilt's home at Deauville, is a little thatched cottage retiring modestly behind its rows of trees



This season Aix-les-Bains caught glimpses of Mr. Herrick, our Ambassador to Paris



Lady Randolph Churchill, mother of the Rt. Hon. Winston Churchill, who is First Lord of the Admiralty, walking with Mme. Marchetta d'Allegri on one of the boulevards of Aix-les-Bains



The reserved tribune at the Grand Prix de Deauville was crowded with fashionables for this, the greatest race of the season. Immediately behind the rail, beginning with the woman in the middle, sit Mme. Jean Stern, Mrs. Craig Biddle, Mrs. Rutherford Stuyvesant, and Mme. Maurice Ephrussi, née de Rothschild

FROM ONE SMART EUROPEAN RESORT TO ANOTHER, FOLLOWING THE SPORTS ATTRACTIONS OF THE SEASON, GOES A WANDERING TROOP OF FASHIONABLE PILGRIMS

S E E N o n t h e S T A G E

THE autumn theatre season was ushered in as usual on Labor Day by Mr. John Drew at the Empire Theatre. This year, instead of appearing once again in one of those Wyndham or Alexander parts which are always said to fit him like a glove, he has chosen to perform the classic rôle of Benedick—a part which also is said, smilingly, by his admirers, to have been written for him.

It is easy to appreciate Mr. Drew's motive in electing to return to Shakespeare after an interim of twenty years. In this age of excessive specialization, the single-minded public seems inclined to forget the possibility of versatility; and if a man has written four or five first-class stories about cabbages, his readers are likely to consider him incapable of writing also about kings. Mr. Drew, as our very best American exponent of polite comedy, has allowed himself to become so continuously identified with a single line of parts that a danger has arisen that his public would forget his ability to play in other types of drama. Undoubtedly he considered that the time had come to remind the public of the present that he had received his early training in Augustin Daly's Company, and had played a vigorous and resonant Petruchio with the greatest Katherine of modern times.

"MUCH ADO ABOUT NOTHING"

WITH this motive, every one must be in sympathy, and yet it must be candidly confessed that the present offering at the Empire Theatre seemed distinctively less entertaining than the productions of modern British comedy with which Mr. Drew has been identified in recent years. There was an apathy in the audience—or, rather, a polite effort to be pleased—which is not usual at a first night of Mr. Drew's. The fault, surely, did not lie in his own performance; for he made, of course, an admirable Benedick. Did it lie in the performance of the other actors, or did it lie with Shakespeare, or should it be attributed to the general method of production? These questions must, in turn, be answered by the critic, in an endeavor to account for the comparative failure of an occasion that promised more entertainment.

The performance as a whole must be accorded the faint praise of such adjectives as "respectable" and "adequate." The one really fine bit of acting in Mr. Drew's support was contributed by that seasoned veteran, Mr. Frank Kemble Cooper, in the comparatively uninteresting part of Don Pedro. The other parts

What Shall We Do with Shakespeare?—A Handful of New Plays Which Take Up the Married People's Problems—A Disenfranchised Play

BY CLAYTON HAMILTON



"Adele," which has come through its translation from the French with gaiety and melody triumphant, is sweetly heroined by Natalie Alt



John Barrymore, in "Believe Me, Xantippe," has once again found a play worthy of his flippancy



Julia Dean, of "Bought and Paid For" fame, is now playing the leading part in "Her Own Money"

were neither well nor badly played; they were done in the dull and inoffensive manner to which we have become habituated in our American performances of Shakespeare in the years since Daly's company was dissolved. But to relieve the general sense of respectable mediocrity, the public was offered the interest of watching Mr. Drew perform, with all of his accustomed humor, a part that he had never played before. It would seem, therefore, that the critic should look further for an explanation of the feeling of failure that accompanied the occasion.

Did the fault lie, after all, with Shakespeare? Have we, is it possible, outgrown this comedy of "Much Ado?" Merely to ask these questions would have been considered, not so many years ago, an unpardonable heresy—as unpardonable as to question the ability of Jonah to philosophize within the belly of a whale. But the old orthodoxies have been breaking up of late, and nowadays the critic of even such standard works as Shakespeare and the Bible can no longer allow himself to take anything for granted. Orthodoxy was an opiate to thinking, and we may congratulate ourselves upon the change. In the light of our new attitude toward a writer who is, at his best, the greatest playwright and the second greatest poet of the world, what shall now be said of "Much Ado?"

Frankly, it is not a great work, either as drama or as literature. Except for the delicious raillery of Benedick and Beatrice and the broadly Saxon humor of Dogberry, it offers little that can really be of interest to a cultivated mind. The main story of the play, which Shakespeare borrowed from Ariosto, is neither plausible nor human. No reasonable motive is assigned to Don John for conspiring to traduce the fair fame of Hero. This villain is not true to life; he is merely a painted devil, to terrify the eye of childhood. Childish also is the easy accomplishment of the conspiracy. When Claudio hears the rumor against the lady that he loves, even if he were not gentleman enough to denounce her accusers on the spot, we should at least expect him to show himself sufficiently adult to investigate the evidence against her before making up his mind to behave like the biggest cad in literature.

In the present production, through a stupid inadvertence of the stage-director, Margaret is permitted to be present in the church scene; and one wondered all the more why she did not speak up and defend her mistress then and there. Neither can an intelligent auditor perceive any semblance of humanity in the author's idea that Claudio is offering a

reparation for his supposed murder of Hero when he agrees to marry another lady without even looking at her face. Life does not conduct itself like that; and not even the verbal genius of Shakespeare can make us for a moment believe that it does. A play is not a great play when the auditor wishes every now and then to halt the action and replan the plot.

"Much Ado" is also lacking in that atmosphere of poetry that is exhaled like a sweet air of springtime from "Twelfth Night" and "As You Like It." It possesses abundant humor in Dogberry and great brilliancy of wit in Beatrice; but it is deficient in the lyric mood.

There seems little reason, therefore, why the public of to-day should consider it a duty to enjoy a merely adequate performance of this second-rate comedy of Shakespeare's. This being granted, one would naturally ask what, if anything, might be done to make this play really interesting to a public ready enough to enjoy the comedies of Barrie or Pinero? There can be only two answers to this question. First, the piece could be saved by a great performance of the part of Beatrice; or, second, it might be saved by an exhibition of genuine artistry in stage-direction.

The first possibility must remain, at the present time, merely theoretical. Modjeska is dead, and Ada Rehan and Ellen Terry are retired. We have many admirable actresses to-day; but they have been trained to a totally different type of work in modern dramas, and none of them can say "Kill Claudio!" as those two words should be said. But a consideration of the second possibility will lead us to the very heart of the weakness of the present production of the play.

The art of stage-direction has progressed fast and far in twenty years; but of this fact Mr. William Seymour, who put on this play for Mr. Drew, seems to be totally unaware. There is no indication in his work that he has ever heard of Reinhardt or Gordon Craig, or Granville Barker, or even that he took the trouble to attend Miss Annie Russell's production of this same play which was disclosed around the corner from the Frohman offices last season.

If Mr. Seymour had studied Miss Russell's production, he would have learned that the charm of Elizabethan comedy can be greatly increased by the simple method of relieving it of the embarrassment of nineteenth century scenery. Miss Russell staged the play with an imaginative approximation to the conventions of the Elizabethan theatre. She set it on an inner and an outer stage. The outer stage, hung simply with decorative curtains, remained unchanged throughout; and the aspect of the inner stage (which could be hid behind an arras) was altered only by the shifting of a back-drop, which, drawn flat, without perspective, served adequately to indicate the locality of any scene. Her costumes were designed by Mr. Albert Herter, and the accordant colors of this imaginative artist made sweet harmony throughout the progress of the play. The whole effect was richly decorative, as if some ancient tapestry were gradually unrolled before the eyes.

In his recent productions of "The Winter's Tale" and "Twelfth Night," Mr. Granville Barker has succeeded even better in suggesting a dream-world of fantasy and humor in which the unrealities of Shakespeare's comedies are justified to the imagination, and the spectator is wooed through what he sees to appreciate the charm of what he hears. There is no reason why New York should lag behind London in artistic achievements such as this; and surely it is time that our American public should be shown what can be done for Shakespeare by a modern stage-director.

But Mr. Seymour has missed an opportunity for fulfilling this demand by producing "Much Ado" in the manner of twenty years ago—the manner, that is to say, of Daly and of Sir Henry Irving.

This method was admirably suited to its time; but times have changed. It was a method that cast the burden of the play upon the shoulders of the individual performers, and this burden was borne easily by such actors as Irving and Miss Terry and Miss Rehan. But nowadays, whether we desire it or not, the fact is patent that the burden of a Shakespearian representation must be borne by the stage-director, and that the general atmosphere of the production must count for more with the public than the individual performances.

For, if Shakespeare is all things to all ages, it is also true that the only real enjoyment that may be derived from Shakespeare by the theatre-going public of any age is an enjoyment of what has been put into Shakespeare by the best theatric artists of that age. The Booth period was a period of great presentative acting, and the main enjoyment that was derived from Shakespeare by the public of that period was the enjoyment of acting such as Booth's. The present age of unobtrusive acting and artistic stage-direction has shifted the eyes of the public from the contemplation of a single great performer to the contemplation of the stage as a whole; and in order to domesticate Shakespeare upon our modern stage we must minister through his plays to the new interest that the public is taking in the pictorial and decorative



"The Fight," temporarily withdrawn from the stage, was a vehicle for some clever acting, including that of Margerie Wood



A strong if not a coherent play is "The Family Cupboard," to which Alice Brady contributes a pleasing part

possibilities of the contemporary theatre.

Even the acting of Mr. Drew can not carry "Much Ado" single-handed to success; but the stage-direction of Mr. Granville Barker could. In presenting this old play to the public, it is necessary to give the public a new reason for coming to see it. Mr. Seymour's production is an anachronism. Was it in vain that Galileo told us that the world does move?

"THE FIGHT"

OF the American plays of the early autumn season, the most effective is "The Fight," by Mr. Bayard Veiller. This piece is a well-articulated melodrama, and demonstrates even more clearly than "Within the Law" the author's keen sense of theatric values and his ability to manipulate the elements of suspense and surprise. "The Fight" also shows an advance over his earlier effort in consistency of characterization and in unity of narrative; but, like "Within the Law," it is interesting solely as a fabric of the theatre, and reveals no permanent value as a criticism of life.

The scene is set in a small town of Colorado, where women have been allowed to vote for many years. The heroine, Jane Thomas, is an efficient business woman, who has succeeded her father as president of the Thomas Trust Company. She is nominated for mayor on a reform ticket; and the play exhibits her fight for election against the gang of corrupt politicians who have hitherto controlled the town. In the third act the politicians cleverly organize a run upon her bank which all but reduces her to ruin; and this act exhibits one continuous rush of unexpected incidents, exciting in the extreme. In the last act, the heroine

(Continued on page 138)



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Mrs. John Astor and her guest, the Grand Duke Alexander Michaelovitch of Russia, brother-in-law of the Czar



Copyright by Underwood and Underwood

Mrs. Lewis Ledyard and her daughter arriving at the Casino in their limousine, from their Newport place, "Sunset Ridge"



Copyright by Underwood and Underwood

Mrs. Henry S. Redmond, who, during the horse show, entertained a party of guests on the steam yacht "Admiral"



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Standing at the entrance to the Casino are Mrs. Stuyvesant Fish, Miss Johnson, and Mrs. J. Fred Pierson, who is gowned in a favorite Drécoll model



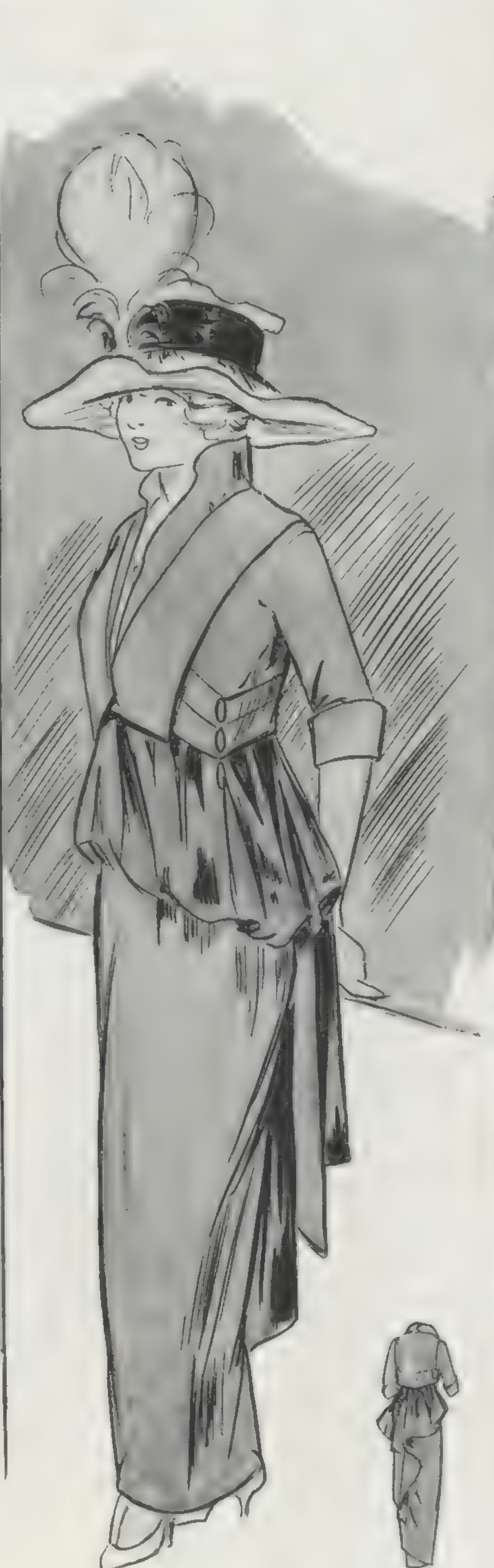
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Mrs. Robert Golet of New York and Mrs. Peter D. Martin of New York and San Francisco, whose Newport places on Ochre Point Avenue are adjacent

SPLENDID ENTRIES, BRISK COMPETITIONS, AND AN INTERESTING
AUGMENTATION OF VISITORS MADE THE ANNUAL NEWPORT HORSE
SHOW A SUCCESS, AND CLOSED THE SEASON WITH A FLOURISH



A shimmer of black tulle and festoons of cerise beads fall over this white crêpe-satin, Bernard gown, which to its charm of ethereality adds the scarcely more tangible charm of originality in detail. Instead of stopping with their usual office, the beaded, black net sleeves, topped by a wired frill of black tulle, extend into a shallow cape which veils the shadow lace bodice and cerise satin girdle. A white tulle tunic finishes over a black tulle flounce which splashes out originally at the right, and is bounded by strands of cerise beads



Aptly illustrated in this model called "Monte Carlo" is one of Bernard's innovations of the season—a puffed tunic in a contrasting color. Here the tunic of black satin, most bouffant in the back, is combined with red Venetian cloth, a material much favored by this couturier. Black cord pendants are the only trimming of the very short jacket, which depends upon its original tailoring and wired collar for its "cachet." The skirt, cut as straight as a skirt may be, is folded about the figure and left partially loose at the back



In a dress of grayish tan gabardine, a wool material with the twill of serge and the sheen of silk, Bernard adheres to one of his favorite policies, a long, tight sleeve set in at a dropped shoulder seam and cuffed in moleskin. The collar is also of moleskin, and the crosswise braidings are of self-tone with a line of darker material between each double row, and a square, self-tone button to act as a finish. The belt is of self-tone satin, and a long tunic, which resembles the skirt of a Russian blouse coat, falls below it in the back

THAT A SOFT, SILKEN, HIP DRAPERY IS NOT INCONSISTENT WITH TAILORED SMARTNESS BERNARD, MASTER-TAILOR, AMPLY PROVES—A DRESS IN FRONT, A SUIT IN BACK—AN EVENING GOWN WINGED ONE-SIDEDLY

THE PASSING SHOW OF MANIKINS AT MADAME
CHERUIT'S TOLD A TALE OF GREAT FULNESS
AT THE KNEES AS WELL AS AT THE HIPS; BUT,
AT THE ANKLES, NOT A WEE BIT MORE LIBERTY



A blue serge dress to clothe the youthful figure, which would take kindly to the slim, straight lines, the round collar edged with ermine, the backward sloping waist-line marked by an embroidery of braid, and the even skirt hem, three inches from the floor—a detail universally noted at Chéruit's, where none of the hems are lifted



The width of the upper lace flounces on this yellow taffeta frock was no flight of the artist's imagination. This wide they were, and wider still they seemed because of the narrowness of the lowest flounce. A fichu top and a tiny peplum girdled by black velvet constitute the bodice—a thing of comparative insignificance these days. Trains at the house of Chéruit do not trail. The skirts of evening gowns, evenly short in front and at the sides, either suddenly lengthen into a square train, or else are mere appendages, as here. The drawings on this page were made for Vogue by Chéruit's own artist



Mantles are built on the same wide lines as gowns, and usually with sloping shoulders. This one is of dull silver and black brocade splashed with a brilliant silver design, and lined with a Chinese-blue silk brocaded in silver. Along its rippling edge and almost ear-high collar lies a band of spotless ermine, five inches wide

S E E N i n t h e S H O P S

Some of the Models Which, after the Sifting of the Autumn Season, Remain Marked for Success—A Few Odds and Ends Which Contribute to the Daintiness of Winter Gowning



A matronly suit which sells for \$23.75 conforms in a conservative way to all the demands of the season

THE fall months are known as the "rush season" for all the shops. New stocks are in, and the new modes are being sifted down to the few which will be generally accepted. Among the successful models is the tailor-made suit shown at the upper left. This is a plain model suitable only for general wear. It is made with a waistcoat, which is a favorite fashion this year, and with a cutaway coat which reaches almost to knee depth in the back. The material is a dark blue cheviot, and the only trimmings are the black velvet collar and the cuffs, which fasten under one button. The waistcoat is of soft, red cloth, and is trimmed with black buttons. The fulness at the sides of the skirt, which is to be found in some form in almost all of the new models, is gained by diagonal plaits stitched down a few inches at each side of the front panel. This gives a hint of drapery without detracting from the practical nature of the suit. Such a garment is suitable for a matron.

THE MATTER OF HATS

Hats, quite an important item in the wardrobe just now, are shown at some of the shops at distinctly reasonable prices. Velvets are used to the exclusion of almost all other materials, and trimmings are exceedingly simple; some models show a big, puffed crown trimmed only with a taffeta bow. The hat at the bottom of the page on the left is an excellent tailored model for general wear. It shows a stiff brim with a tucked velvet crown. The only trimming is an iridescent feather in mingled tints of brown, black, and purple. The hat may be ordered in very dark brown, purple, or green velvet—three shades that are to be very much worn this winter—and in many other street colors.

THE OPEN-NECK BLOUSE

The open neck is such an established mode that most of the new blouses show roll collars; the double frill down the front has been replaced by the upstanding variety, which outlines the neck.

A very excellent, white linen waist with a roll collar is shown in the middle of the page. The waist is cut with a shallow front and back yoke. The fronts are slightly gathered to the yoke with entredeux as a joining. The collar is finished with entredeux. The loose, one-piece sleeves are slightly gathered into the armholes and into a shallow cuff which finishes in a small, turnover cuff. This is an excellent wash waist.

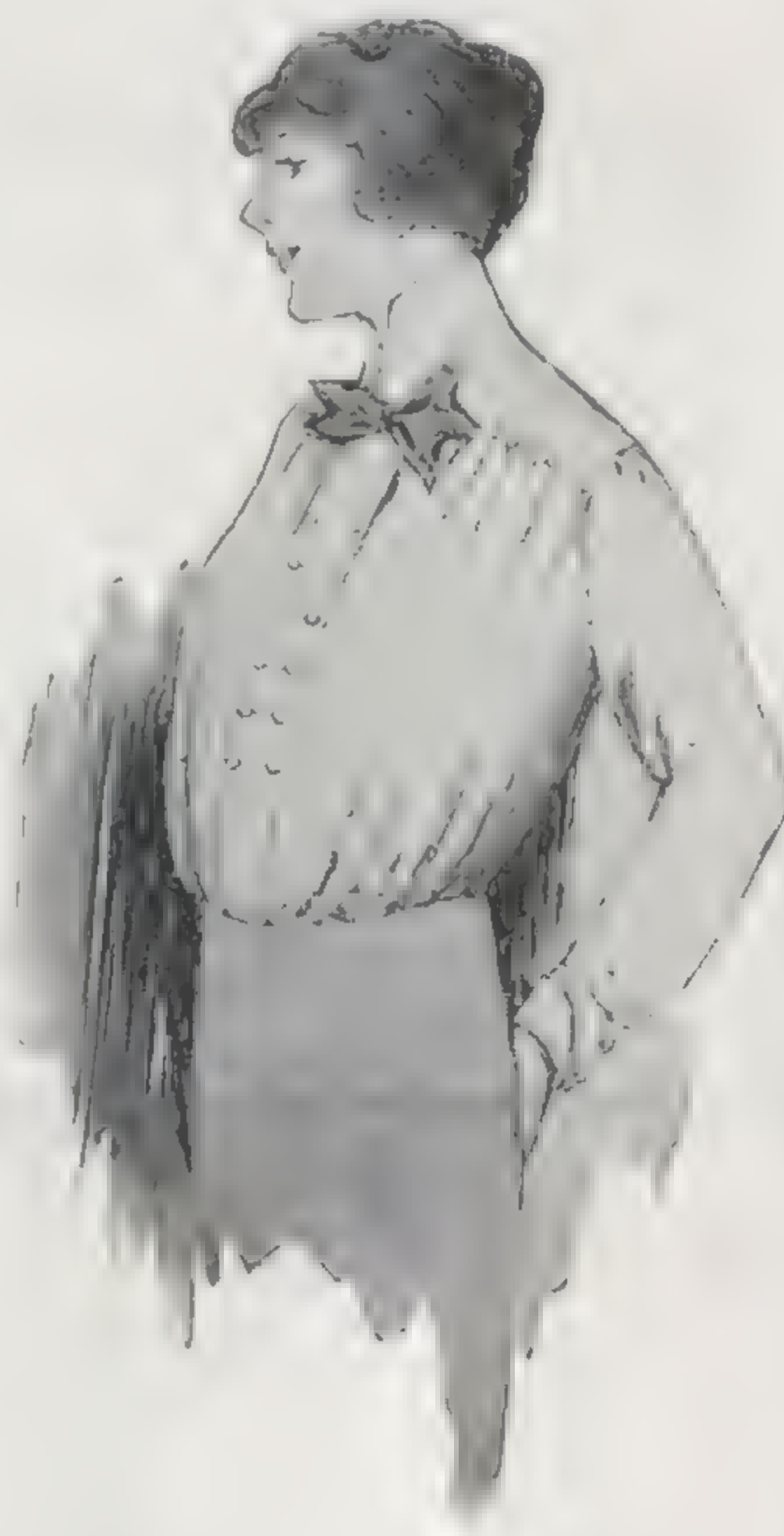
Crêpe waists will be worn extensively this winter. A new model of white, dotted crêpe with the fronts and back slightly gathered onto a shallow, shoulder yoke is shown at the top of the page. The standing collar is finished by a black moire bow drawn through a ring and tied at the center-front, and the front is finished by a box plait with a double row of buttons.

ALL SORTS OF RUFFLINGS

The open necks still furnish an excuse for all sorts of narrow net and lace rufflings which range in price from 25 cents a yard upward. A narrow, plaited ruffling about one inch and a quarter in depth can be had for 25 cents a yard, and a French, fluted net ruffle about two and one-half inches in depth, with a black edge, is priced at 65 cents a yard. Laces of about the same depth, plaited, and with an irregular edge, are priced at 85 cents by the yard. An extremely pretty



An exponent of the school of meager trimming is this hat, topped by one iridescent, questioning feather. The price is \$10



A shirtwaist cut on such severe lines that it indulges itself in never a frill. Price, \$2.95



Finished half-way with the new roll collar, and buttoned the other half, is a blouse for \$4.95

ruffling of *point d'esprit* in a one and one-half inch width, and with a straight edge, is priced at 75 cents a yard; the width suitable for sleeve frills is \$1 a yard.

The neck rufflings may be slip-stitched into the open neck of a dress, and should it be necessary to fill in the neck, a wide, net footing with a finished edge comes for ten cents a yard. It is in a two to two and one-half inch width, and if one side of it is tacked to the neck of the dress and the other left free, it may be crossed over in the front and caught with a pin. This gives the effect of the much desired surplice vest.

A pretty conceit in sleeve frills is seen in two pieces of ruffling; one falls over the hand, and one turns up over the sleeve of the dress; their joining is concealed by a narrow, black velvet band finished under a bow at the outside of the arm. This arrangement will freshen up a dark waist remarkably, and can easily be renewed when necessary.

ALL SORTS AND CONDITIONS OF BUTTONS

All sorts of very pretty buttons are being used this season. A large button suitable for a motor coat or wrap comes in green and blue china set in a gold metal rim. These buttons are an inch in diameter, and cost \$2.50 a dozen. Another button, which comes in an oval shape, is of deep blue china decorated with little roses in an old-rose tint. The coloring is quite charming and especially suited to blue or black wraps. Price, \$3 a dozen. Still another novelty is a round button of rhinestones set in steel. Such buttons could be used appropriately for a dark velvet gown, or possibly on an evening wrap. Price, 50 cents each.

A commonplace article, but an excellent one for evening dresses is a shield cut with one shallow and one deep side, with the edge finished with lace. These shields can be had for 33 cents a pair.

THE TRAVELING CRADLE

For the mother who is compelled to travel with a young baby, a very ingenious cradle has been designed. It is strong and sustains a capacity test of fifty pounds, though it weighs but four pounds. The standard is of polished, white birch with nickel trimmings. To this the bed section, which is made of heavy, white duck, is firmly attached. When set up for use, the cradle measures thirty-four by eighteen inches. When closed, the cradle folds up so it may be carried in a shawl strap. Cradle, \$8; mattress, \$2.

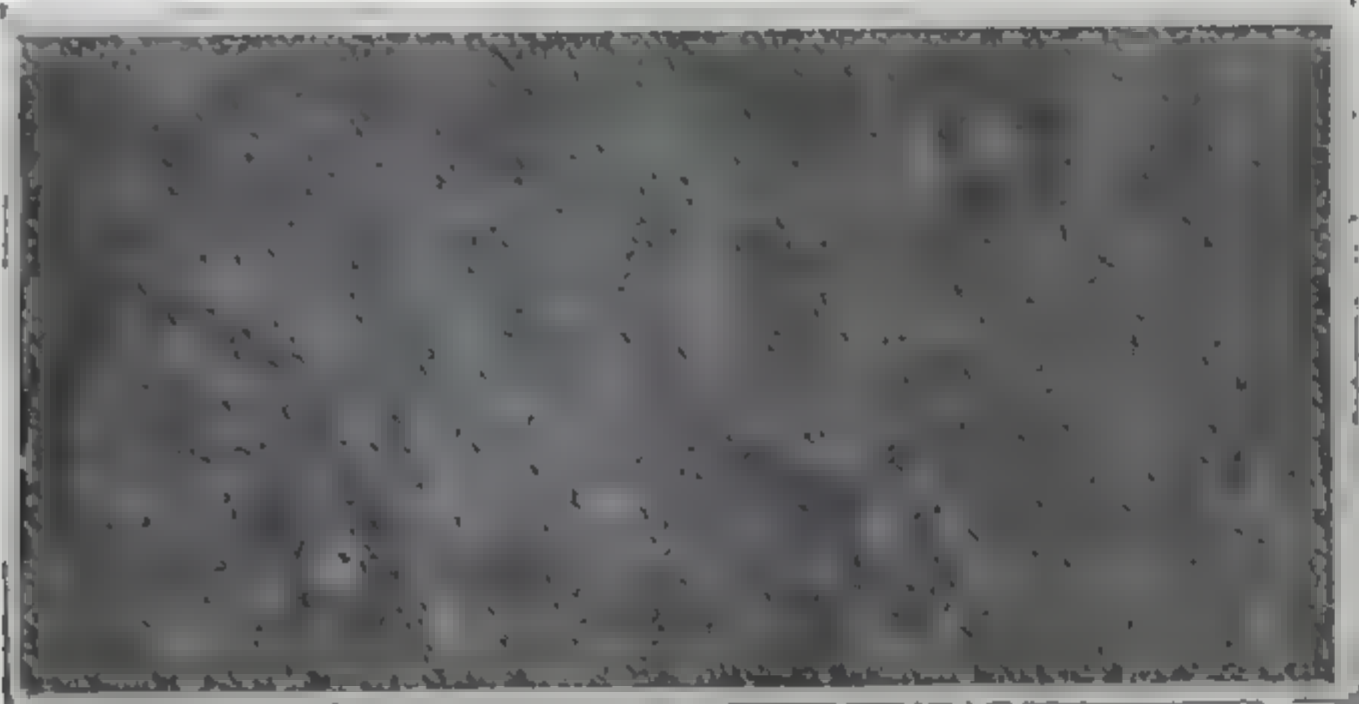
Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue.



For \$10 a girlish hat with a soft crown and a shirred brim which supports a feather trimming in its "high aspirations"

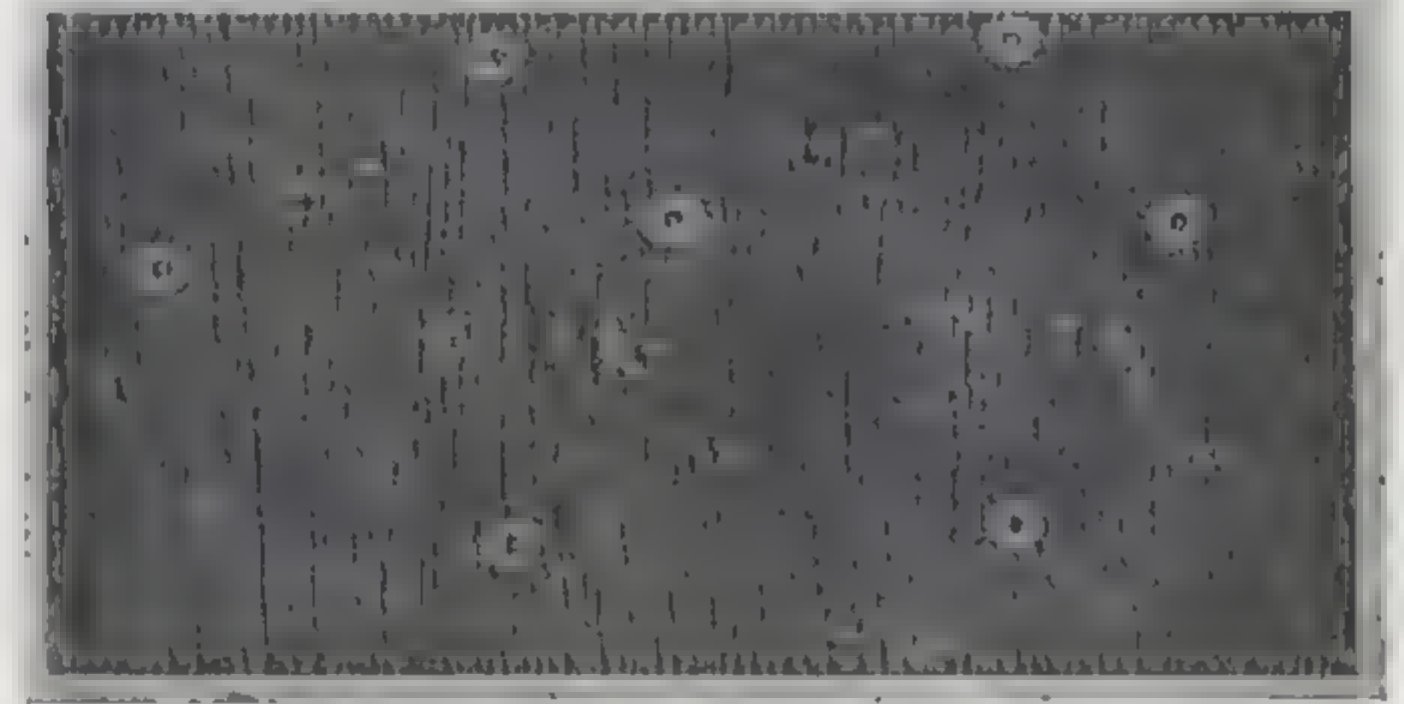


Red, one of the winning colors of the new season, is the ruling shade of this Bob-Marie gown. Bordeaux-red is the checked moire to which are attached sleeves of the same tone chiffon, veiling another layer in rubellite pink—a color taken from a variety of the tourmalin



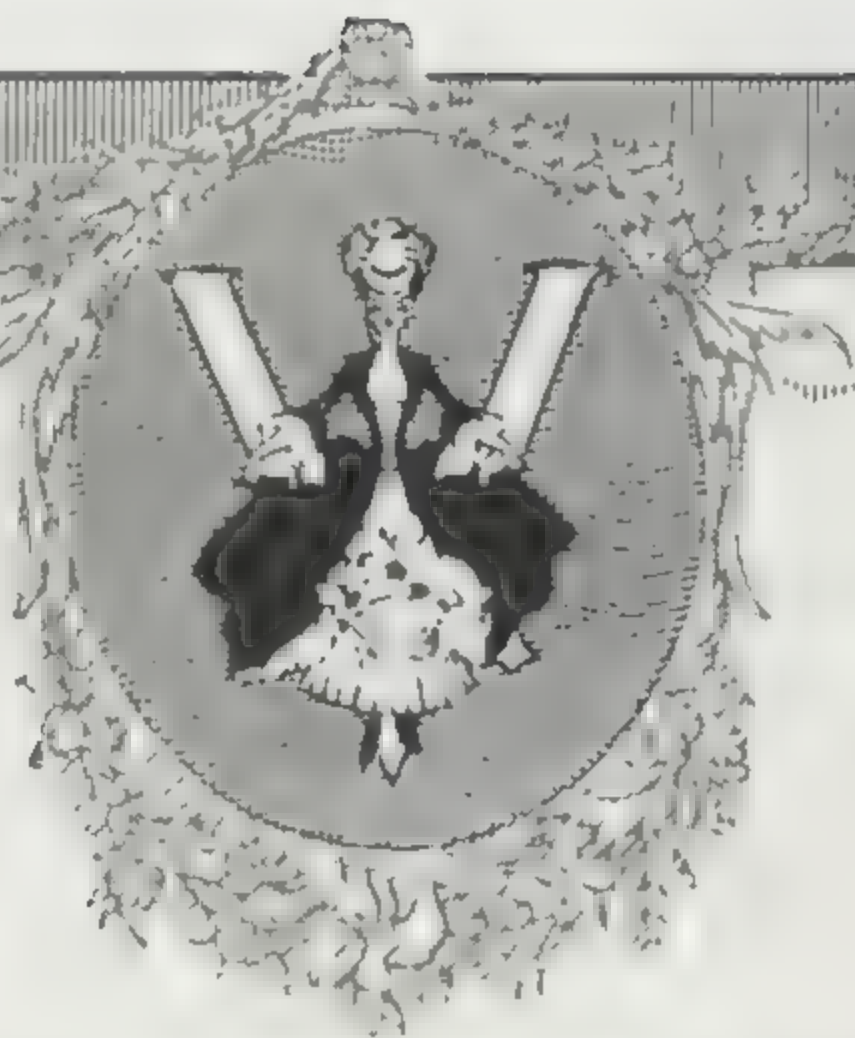
Bob-Marie has here designed a wrap that, in its comparatively simple cut and generous, untrimmed breadths, demands the richest of materials such as, for instance, the printed Kismet brocade from Migel that is shown below it—a crêpy weave, predominatingly Gobelin-blue with melting arabesques in tones of green, gray, and plum. Fashion obliges fur, and necessity a fastening; therefore the collar and cuffs of natural "putois" and the double, braided frogs

DRAPERIES HAVE BECOME SO SALIENT A FEATURE OF THE MODE, AND MATERIALS, AS A RESULT, SO ORNAMENTAL THAT TRIMMINGS, BARRING THE UBIQUITOUS FUR, ARE, IN MANY HOUSES, ALMOST OBSOLETE



A printed Egyptian crêpe, similar to that shown here from Migel, was used by Margaine Lacroix in the constructing of this gown. The crêpe, here a gun-metal ground dotted with lavender, violet, and green flowerets and tied with yellow bows, is made into a tunic edged with fur that ripples down to the hem where the skirt fulness is confined by rows of shirring. A collar and plastron of black satin, and a vest of white chiffon are contrasting details

PATTERN



CATALOG

Autumn 1913



Nos. 2422/19-2423/19. — A noted model of the season, suitable for a dinner gown or afternoon wear. Brocaded crêpe or charmeuse may be trimmed with a neck ruffle, sleeve frills, and a tunic of plaited net. Either old-gold with white, or deep rose with black would make a most charming color scheme. Price 50 cents for waist or skirt

The VOGUE PATTERN SERVICE

More Than Two Hundred and Fifty Selected Pattern Models Are Shown in This Section of Twenty-Five Pages, Displaying in a Comprehensive Way the Best of the Winter Fashions in Suits, Gowns, Blouses, Negligees, Lingerie, and Accessories



VOGUE patterns are unique. They are neither inexpensive nor usual—and yet to the woman who wishes to dress smartly they present the only economical way; for smart dressing is not nearly so much a matter of income as of correct information. This correct information comes in the concrete form of a Vogue pattern which reproduces the “line” of the exclusive French fashions of the season at comparatively small cost. The woman of position who must dress well on a small income naturally can not patronize the exclusive importers, nor can she safely trust the small dressmaker. Ready-made clothes, although excellent, can not, necessarily, be exclusive. How then obtain the smartest models?

The Vogue Pattern Service solves the problem by cutting patterns of models not otherwise procurable. They pre-

tailed type and would be charming in *velours de laine*, or the new *duvetyn* in deep green or brown, trimmed with brown fur. A good feature this winter will be the high-closing, fur collar which is frequently matched by fur cuffs. The soft girdle which was hinted at in last season's fashions is now here in many attractive forms; the flat bow at the front is one of the prettiest finishes for it. For afternoon wear Nos. 2382/19-2383-19 make a good model. Velvet or broad-tail cloth could be used with a skunk collar and a vest of gold, brocaded velvet. The skirt of this model is especially good, as it gives the triple effect across the sides and back, and a long line at the front.

The materials shown in the imported suits are invariably of a soft finish, and *duvetyn* is the newest. This is a fabric not unlike *velours de laine*, but a trifle softer and without the stripe.



Nos. 2386/19-2387/19

A winter suit model having the dropped shoulder, the high, fur collar, and the soft belt, which are all features of the season



An excellent tailor-made model showing a waistcoat and a square cut back. Dark green *duvetyn* trimmed with *moire* would be a smart combination

Nos. 2380/19-2381/19

Patterns for the designs shown on this page cost 50 cents each for coat or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York

sent the best mode. In fact, just as Vogue, the magazine, is typical of exclusiveness, so the pattern is typical of exclusive style.

Next in importance to the model comes the simple construction of the patterns—a vital fact, as this makes it possible to follow the patterns correctly. They are a modern product in every way. Trimmings and linings, for instance, are of a different color from the main garment, showing at one glance what is what. The main part of the garment comes in manila-colored paper, the linings in brown, and the trimmings in green. With each pattern comes a slip, giving the illustration shown in Vogue, a description of the cut of the garment, and the materials which are required for it in different widths.

Women who have never used patterns of any sort, who have depended on buy-

ing good French clothes when they were reduced in price, would perhaps be most helped by the Vogue Pattern Service. It is here that such models as they require are to be found, and with them, if accurately followed by a competent seamstress, remarkably good results can be obtained.

A large number of advanced models for suits, dresses, and blouses are shown on this and the succeeding pages. These have been selected with as great care as the models shown elsewhere in the magazine.

The three suits pictured on this page are excellent models. The one in the middle of the page has a plain, two-piece skirt with a cutaway coat opening over a waistcoat of *moire*. The collar may match it or be of fur. For general street wear it would make a practical suit. The model at the left of the page is of a semi-



Nos. 2382/19-2383/19

A semi-tailored suit displaying the short, loose coat completed by a pointed waistcoat and a skirt cut with a long, double tunic

Directions and material requirements come with each pattern



Nos. 2269/19-2270/19

Strictly tailored suit relieved by a slight drapery arranged at the side front of the skirt

Nos. 2264/19-2265/19

A belted model with the high neck closing, and of a style suitable for a dark whipcord

Nos. 2384/19-2385/19

A coat and a double skirt which may be developed in a velvet-reen and moire combination

No. 2119/19

An excellent street model for "velours de laine," fur-trimmed in the prevailing style



No. 2025/19 Nos. 2364/19-2365/19
Semi-tailored suits; the second features the waistcoat and drapery

THE tailored suits have been gradually undergoing a distinct change. The stiff, much-stitched, and sharply pressed suit has vanished completely and in its place are far more becoming suits showing a soft finish. The materials are only partly the cause of this, for the styles also have had their influence. This season the soft, loose-fitting mode has become pronounced. Many of the new models show full-length kimono sleeves, or a dropped shoulder. Even in such instances as Nos. 2269/19-2270/19, the plain, tailored effect is almost overcome by the unstitched, uncanvassed make of the garment. Such soft materials as wool plush, duvetyn, and wool velours of all kinds are used. Not only are they something of a novelty, but they lend themselves well to drapery. The models illustrated here are all simple, and could be made successfully by a dressmaker. Nos. 2264/19-2265/19 is a well-cut, belted model showing a plain skirt. No. 2119-19 shows another plain skirt though the coat is relieved from severity by the long kimono sleeve which forms the side section. Fur trims the collar and cuffs.

Two excellent models of the season, one showing the double skirt and the other a draped skirt, are Nos. 2384/19-2385/19 and 2364/19-2365/19. In the former, a triple effect is given the skirt by the skirt section of the coat which is attached to the loose kimono waist by a belt trimmed with a soft girdle and finished with a broad bow. Moire or one of the flat furs, such as moleskin or seal, could be used for the vest and cuffs, and the suit itself made of *velours de laine*. Velvet, which will be extensively worn this season, would be suitable for the latter, in a dark green or a very dark brown with the waistcoat of brocaded velvet in oriental colors. As a fur trimming for the collar and cuffs, civet cat is effective with green, and skunk with brown.

Three good suits for general wear are Nos. 2279/19-2280/19, 2366/19-2367/19 and 2025/19. Ratine, the very fine whipcords, or the broader Bedford cords are good, practical materials which will be extremely smart this winter. The back of No. 2279/19 is a very becoming one, and the whole suit is of a style peculiarly appropriate for older women. A collar and cuffs of fur could be added.



Nos. 2279/19-2280/19 Nos. 2366/19-2367/19
Tailored models suitable for "peluche de laine" with collars of moire

Patterns for the designs shown on this page cost 50 cents each for coat or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

There is a special order blank printed on page 89



Nos. 2272/19-2273/19



Nos. 2274/19-2275/19



No. 2210/19



No. 2201/19



No. 2212/19

Patterns for designs shown on this page cost 50 cents each for waist, coat, or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2392/19-2393/19

A deep vest and a triple skirt are noticeably good features of the coming winter modes



No. 2108/19

One of the short, loose jackets suitable for "velours de laine," with flat collar and cuffs of broadtail cloth

SUITS showing variations of the waistcoat, the shaped tunic, and the draped and double skirt, are illustrated here. Nos. 2274/19-2275/19 would form a good tailored model for walking, made with the standing collar of fur attached to a moire vest. But little fur would be required, and yet the effect would be excellent. Much the same thing in regard to fur is true of No. 2210/19. This is a very smart mode for semi-tailored wear, and is suitable for duvetyn or velvet. A short, separate coat is No. 2108/19, which is pictured here, made of velours

trimmed with baby lamb cloth. It could, however, be made entirely of the latter, and worn with a cloth skirt.

The gown showing the triple skirt model will be a favorite one. The waist shown with it is so simple that it would answer for morning wear, but it would do equally well for afternoon if made of a silk or velvet material with a soft girdle. One of the prettiest types of afternoon dresses is shown on the right. It possesses the surplice waist, long, tight sleeves, and skirt draped to give fulness at the hips, features which form the generally accepted silhouette of the season.



Nos. 2394/19-2395/19

Faille moire or a brocaded crêpe could be used for this new afternoon model

AN EXCELLENT MORNING AND AFTER- NOON DRESS FOR THE WINTER SEASON

Directions and material requirements come with each pattern

The NEW MODE in DAY-TIME GOWNS

Although the Silhouette Still Shows Slender Lines, Width Is Given the Hips by Drapery or Tunic—The Patterns Are in Few Pieces, and Simply Constructed

HERE is the "new line" translated into patterns. Shoulders are slender and drooping, waists are large, sleeves are long and tight at the wrist and low and full at the underarm, skirts are plaited or scantily gathered at a slightly raised waistline, and spring out at the hips through the medium of tunics, as in Nos. 2397-19 and 2399/19, or through a drapery as in Nos. 2401/19 or 2323/19.

In every instance skirts are narrow at the feet, being seldom over a yard and a half in width. To give the necessary freedom for walking, some models show the lapped front edge, and may be opened a few inches at the bottom. Two pronounced features in skirts are the

triple effects and the one-sided tunic or drapery. Nos. 2396/19-2397/19 show a wonderfully simple dress on very smart lines. The kimono waist, with its tucked front and back, is easily made, while the triple skirt has the three sections attached to a knee-length foundation. Poplin or Canton crêpe would be excellent materials to use, with the collar of white chiffon. For velvet or one of the wool velours which are so charming this season, Nos. 2398/19-2399/19 would be especially desirable. Nos. 2400/19-2401-19 form another gown suitable alike for white or dark charmeuse or crêpe with the vest of tulle or of batiste. An excellent morning frock for plaid and plain wools is given in Nos. 2390/19-2391/19.



Nos. 2396/19-2397/19

A long-sleeved kimono waist and a triple skirt for a morning or afternoon dress of a light-weight material



Nos. 2400/19-2401/19

One of the prettiest forms of the draped tunic skirt worn with a surplice waist cut with a dropped shoulder



Nos. 2398/19-2399/19



Nos. 2378/19-2379/19

Nos. 2390/19-2391/19

Patterns for the designs shown on this page cost 50 cents each for waist or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2388/19-2389/19

Nos. 2322/19-2323/19

An order blank for your convenience is printed on page 89



No. 2148/19

Nos. 2301/19-2302/19

No. 2051/19

No. 2171/19

No. 1925/19

No. 2203/19

A GROUP OF EXCEL-
LENT DRESSES FOR
MORNING WEAR IS
ILLUSTRATED ABOVE

In making dresses of the simple character of those shown on this page, an unboned bodice lining of lawn is all that is required, finished at the waist-line by two-inch foundation belting



Nos. 2298/19-2299/19

No. 2147/19

No. 2151/19

AFTERNOON DRESSES
APPROPRIATE FOR
CRÊPE OR POPLIN
ARE SHOWN BELOW

Patterns cost 50 cents each for waist or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York



No. 2027/19

Nos. 2338/19-2339/19

Nos. 2232/19-2233/19

No. 2228/19-2229/19

No. 2033/19

No. 2026/19

Directions and material requirements come with each pattern

MANIFESTATIONS of the TUNIC and DRAPED SKIRT

The New Silhouette as Exemplified by the Tunic, Draped Skirt, Waistcoat, and Wide Belt, All Tending toward the Waistless Figure



Nos. 2294/19-2295/19

An excellent model for a morning dress designed with long sleeves and a simple tunic



Nos. 2362/19-2363/19

A PRACTICAL morning dress which shows the smart tunic is given in Nos. 2294/19-2295/19. This would be excellent for a serge, with a collar of chiffon and a belt of velvet. The other gowns are rather more suitable for the afternoon than the morning. Variations of the tunic and the draped skirt are given as well as the waistcoat. There is little question that such dresses as Nos. 2362/19-2363/19, 2290/19-2291/19, 2358/19-2359/19, and 2371/19-2372/19 will be among the smartest models of the winter. They not only give the right silhouette, which



Nos. 2290/19-2291/19

The vest, tunic, and draped skirt are happily combined in this velvet afternoon dress

Patterns for the designs shown on this page cost 50 cents each for waist or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2356/19-2357/19



Nos. 2292/19-2293/19

One of the best models of the season, which would be charmingly suited to afternoon wear

is all-important, but they are essentially pretty in line. The tunics showing some fulness are naturally more becoming to slender women, while the long, pointed effect in the back of No. 2359/19 suits the woman inclined to be stout. Other models which give slender lines are Nos. 2292/19-2293/19, 2326/19-2327/19, and 2287/19-2288/19. In the first pattern the vest, of a light colored material, extends below the waist-line, forming a point which gives the needed length; while the waistcoat on the third and the trimming on the second model will give length of line



No. 2059/19

Nos. 2287/19-2288/19

Nos. 2326/19-2327/19

The first model is good for a bordered material; the second and third for a combination of plain and brocaded materials



Nos. 2358/19-2359/19

Nos. 2369/19-2370/19

Nos. 2371/19-2372/19

Silk or cotton crêpes are the materials of which to make these dresses, which feature the tunic and open neck

There is a special order blank printed on page 89



Nos. 2334/19-2335/19

No. 2049/19



Nos. 2330/19-2331/19



No. 2211/19



No. 2023/19



No. 2052/19

Patterns for the gowns illustrated on this page cost 50 cents each for waist or skirt, except Nos. 2101/19 and 2234/19 which are \$1 for the complete costume. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th St., New York

AFTERNOON DRESSES OF SIMPLE CHARACTER, AND VARIATIONS OF THE DRAPED SKIRT AND TUNIC SKIRT FOR EVENING WEAR



Nos. 2266/19-2267/19



Nos. 2304/19-2305/19



No. 2101/19



No. 2234/19



No. 2040/19



Nos. 2308/19-2309/19



No. 2234/19



No. 1764/19

THE LAST WORD *in* EVENING GOWNS

The Swathing Drapery, Full or Wired Tunics, and the Many-Flounced Skirts, Which Paris Is Showing for the Winter, Are Numbered among Vogue Patterns

THE main thing in the new evening gowns is the cut of the skirts, but given a good pattern, the intricacies of drapery take care of themselves, while the tunics and the flounced skirts—with a pattern—are particularly easy to follow.

The gown on the left would be distinctly smart of white charmeuse with the full tunics of black tulle. Another formal dinner dress is shown in Nos. 2408/19-2409/19. The bodice and short, flaring tunics may be of blue chiffon with the girdle of blue velvet, and the

skirt of lemon charmeuse opening over an underdress of Malines lace.

A dancing frock, Nos. 2406/19-2407/19, which has taken the Paris world by storm, has a flounced skirt of net which shows the tapering silhouette. Two models for dinner gowns are shown in Nos. 2410/19-2411/19 and Nos. 2404/19-2405/19. The former has a skirt of black charmeuse, with a loose kimono waist and a short tunic of Malines lace bordered by a narrow, skunk band. The latter model is of gold brocaded crêpe with frill and sash of black tulle.



Nos. 2412/19-2413/19

Smart evening gown of charmeuse with angel sleeves and short tunics of tulle



Nos. 2410/19-2411/19

Dinner dress of black charmeuse with kimono waist and wired tunic of white lace



Nos. 2402/19-2403/19

A dinner dress of charmeuse and Malines lace



Nos. 2406/19-2407/19

A dancing frock which may be made of tulle or lace



Nos. 2408/19-2409/19

Patterns for the designs shown on this page cost 50 cents each for waist or skirt. Sizes 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30 St., New York



Nos. 2336/19-2337/19

A charmeuse gown with a bodice and tunic of lace



Nos. 2404/19-2405/19

Reception dress of brocaded crêpe and black tulle

WRAPS *and* COATS *in the* DRAPED MODE

No. 2310/19

A short evening wrap which may be made of a ribbed plush or velvet with trimming of fur and a lining of flowered crêpe

No. 2209/19

For an older woman a dignified wrap suitable for a gold brocade or one of the new beaded nets bordered with fur

WRAPS, of all garments, are among the most expensive to buy, and yet strangely enough there are few things so easy to make successfully. The imported models depend as often upon beauty of line as upon the sumptuousness of the material employed. Sometimes an intricate cut gives a fascinating as well as a baffling effect, as in such models as Nos. 2310/19 or 2340/19. To the uninitiated the drapery might seem somewhat difficult, though as a matter of fact it is allowed for in the cutting, so that with a Vogue pattern it is easily achieved.

THE NEW MATERIALS FOR WRAPS

The new materials are sumptuous. Although the brocades of last season will still be worn, plush and faille velvets are newer. These are marvelously soft and pliable and drape most charmingly. In color there is a wide variety, and although the rich, dark shades of green, blue, and gray are very good, vivid yellows and corals will also be seen. The linings are delightful. In the dark wraps they are of bright flowered crêpes, while those of vivid colors show the dull shades or monotonous.

Fur will still be used as a trimming. The newest thing is to use the whole animal or even two, and let the heads touch in the back and the tails form the trimming in the front.

In making wraps at home it is quite worth while to buy really beautiful materials; even supposing as much as \$5 a yard is paid, the majority of wraps only require about three yards, which makes the cost a mere fraction of what would be paid for a good model. Lining and whatever trimming is used should also be good. By following such a method and buying a distinctive Vogue pattern a really beautiful imported wrap may be duplicated for less than a second-rate wrap would cost in the shops. For in wraps, as in negligees, it is hard to find inexpensive, good designs; the cheaper ones foolishly try to make up for inferior materials by worse trimming, and the result is far from pleasing.



No. 2035/19

A three-quarter wrap suitable for afternoon or evening, which may be made of a faille velvet banded by narrow fur

The models shown on this page are all excellent for this season. Two models which would answer both for afternoon and evening wear are Nos. 2035/19 and 2340/19. These could be made either of velours de laine or plush, trimmed with fur or brocade.

Patterns for the wraps shown on this page are priced \$1 each except No. 2035/19, which is 50 cents. Sizes 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 1984/19

No. 2340/19

No. 2311/19

No. 2319/19

No. 1670/19

No. 2175/19

Directions and material requirements come with each pattern



No. 2368/19



No. 2226/19



No. 2342/19



No. 1973/19



No. 2225/19

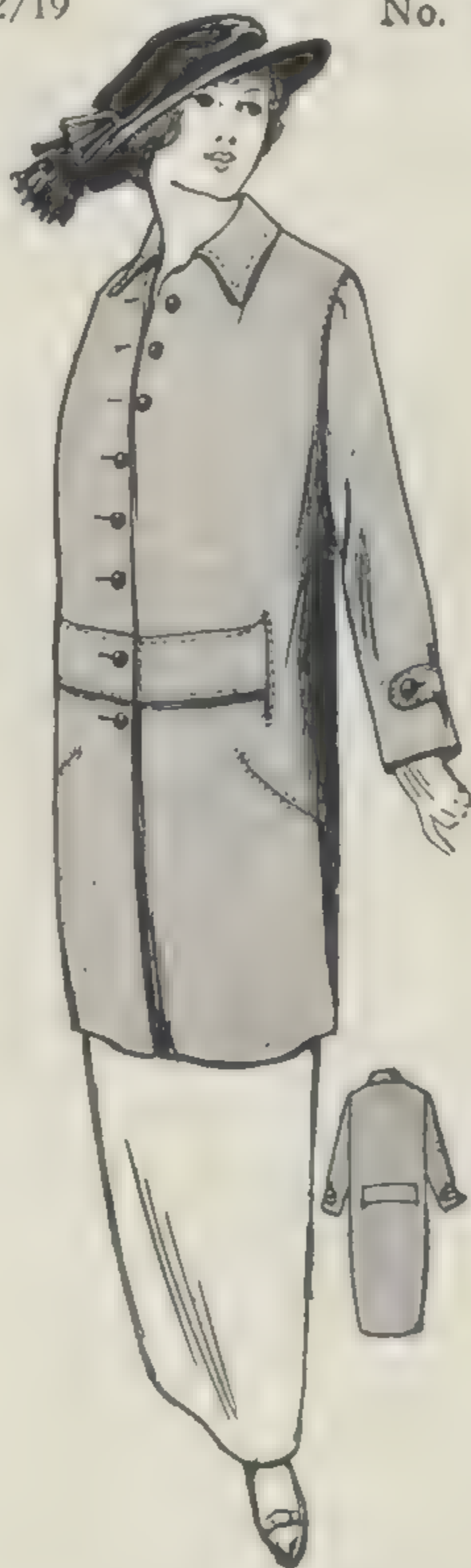


No. 2313/19

PATTERNS FOR THE COATS ARE PRICED \$1 EACH, THE TWO BLOUSES COST 50 CENTS EACH, AND THE NECK FRILLS ARE INCLUDED, UNDER ONE PATTERN NUMBER, FOR 50 CENTS

"A SUPERIOR coat pattern is the supreme test, and you get that in Vogue patterns." So writes a woman from Louisville, Kentucky, who has used Vogue patterns and found them good. The coats illustrated here are all excellent models, simple in line, and yet showing considerable variety. Motoring has made the top coat an out and out necessity, and, incidentally, done much to make an infinitely more attractive garment of it. In the old days of hair-cloth and crinoline it would have

seemed an undertaking to make a coat at home, but now, since a soft finish is the height of the mode, the little dressmaker can turn one out successfully, although it is wise to send it to a first class tailor for a final pressing. Such a coat as No. 2226/19 is a sports type which should be made of heavy English tweed or homespun. No. 1973/19 is of a similar type, and may be buttoned at the throat. For motoring, Nos. 2225/19 2313/19 and 2414/19 are particularly good. Cubist plush, velours de laine, and chinchilla cloth are being much used this season for such coats. The linings are really delightful, as they show the small flowered



No. 2414/19

A new motor coat which buttons to the throat
Sizes, 34 to 40 inch bust measure

MODELS FOR THE MORE PRACTICAL TYPE OF WRAP WHICH MAY BE MADE OF "VELOURS DE LAINE," BROADTAIL CLOTH, CUBIST PLUSH, OR CHENILLE CLOTH

crêpes, frequently in most vivid colors. The bretelles and revers, as a rule, are of the material of the coat, a far more serviceable fashion for motoring than any trimming which would catch the dust.

Quite a different coat is No. 2342/19. This would be much liked by older women, as it gives a cape effect. Another sort of coat which has the advantage of serving a number of purposes is No. 2368/19. This could be used for the afternoon and evening, or a short run in a closed car. One of the new velours, which are very soft, would be the smartest material, trimmed by a brocaded velours. If it is to be used merely for the afternoon and evening

and not for motoring, then it could be made of a dark-colored charmeuse with the trimming of a velvet brocaded charmeuse in the dull greens or reds.

Neck frills have changed in character. The jabot or the double front frill has disappeared and in its place there are all sorts of fichus and vest arrangements with upstanding frills, or possibly frills that turn back over the shoulders like a fichu. A group of four different styles is shown below. These are detachable and can, of course, be worn with a number of dresses.



No. 2417/19

One of the most attractive of the new blouses showing a surplice waist and the dropped shoulder with a long sleeve



No. 2416-A/19



No. 2416-B/19



No. 2416-C/19



No. 2416-D/19

Four of the newest neck frills which complete the open necks of the new gowns. These come only in thirteen-inch neck band



No. 2132/19

Charming model for chiffon with vest, collar, and deep cuffs of tulle and a wide, crossed girdle of soft, black satin



No. 2353-D/19

No. 2353-E/19

No. 2353-F/19

A complete guimpe, a sleeveless blouse, and a vest which are included in one pattern for 50 cents



No. 2352-C/19

No. 2352-A/19

No. 2352-B/19

A guimpe and two sleeveless blouses suitable for net or chiffon. Price, 50 cents for the three

VARIOUS EXPRESSIONS OF THE NEW MODE IN BLOUSES—CHIFFON, LACE, NET, CRÊPE, AND TUB SILK ARE THE MATERIALS USED

Patterns for the blouses are 50 cents each. Sizes, 34 to 40 inch bust measure



No. 2360/19

Worn with a tailored suit make this of Canton crêpe; for afternoon wear use chiffon bordered by fur



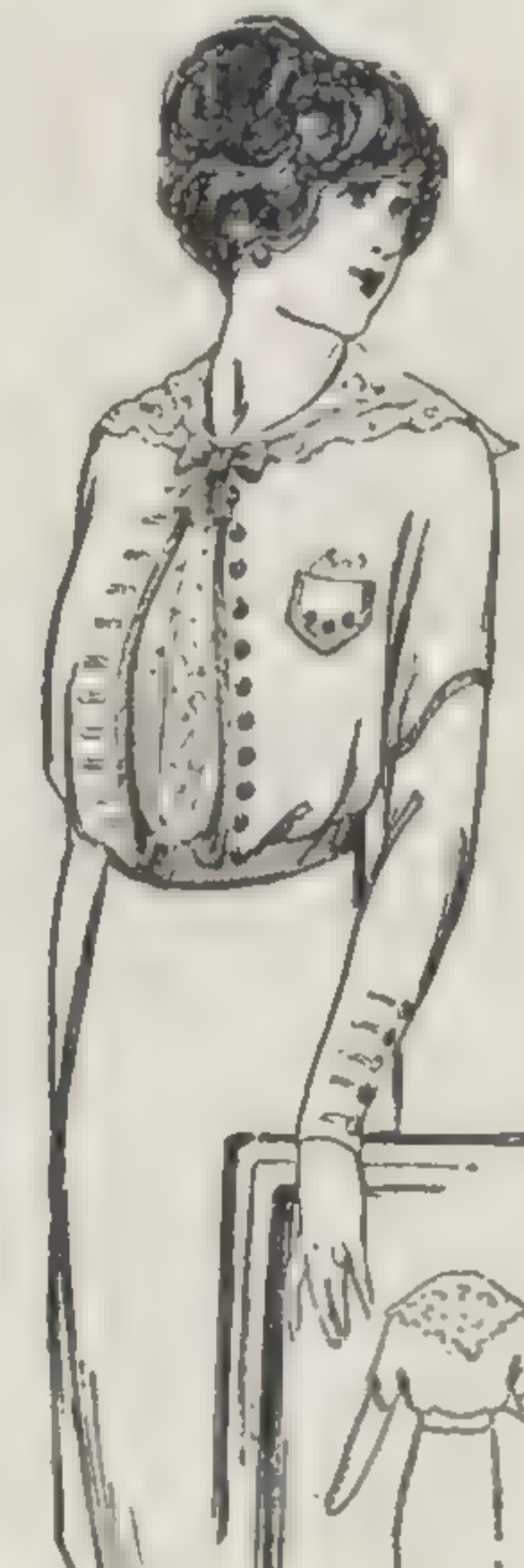
No. 2341/19



No. 2278/19



No. 2283/19



No. 2268/19



No. 2004/19

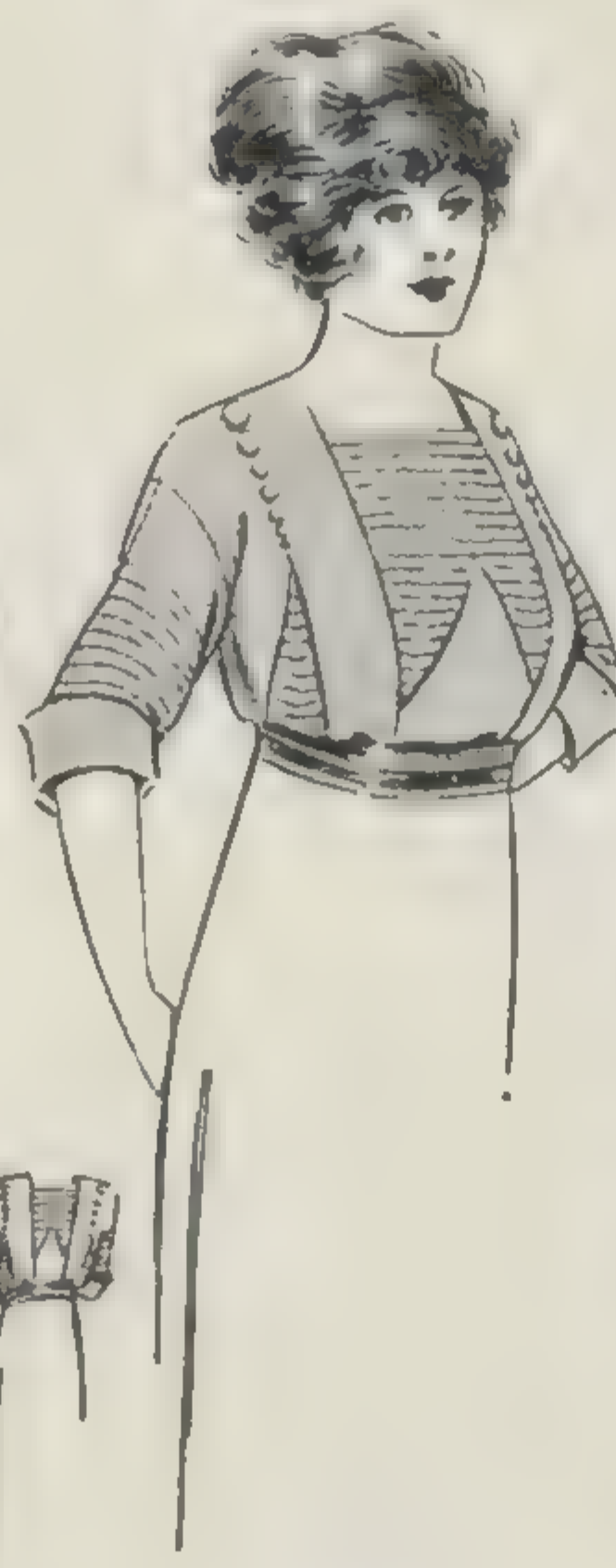
The new tailored waists of the season are made either of heavy tub silk or of a crêpe de Chine



No. 2005/19



No. 2373/19



No. 2036/19



No. 2282/19



No. 2361/19



No. 2200/19

Directions and material requirements come with each pattern

PATTERNS for SIMPLE BLOUSES and SEPARATE SLEEVES



No. 2198/19

No. 2284/19

No. 2117/19

No. 2155/19

No. 2286/19

A separate blouse for white chiffon bordered by narrow, skunk banding

An excellent model to make of silk-and-wool crêpe to complete a suit

AS the kimono sleeve or the dropped shoulder still hold first place, waist-making is distinctly simplified, because the question of fit does not enter in as in closer-fitting fashions. A one-piece waist, such as No. 2374/19, for instance, almost makes itself. It may be made with or without a lining, mounted on a two-inch waist belting which confines it at the waist-line, and gives a needed foundation for the girdle. If cut from 40-inch material, seams come at the center-back and the under-arms only.

The dropped shoulders are shown in Nos. 2155/19 and 2156/19. The former opens at the front, and the latter at the



No. 2156/19



No. 1915/19

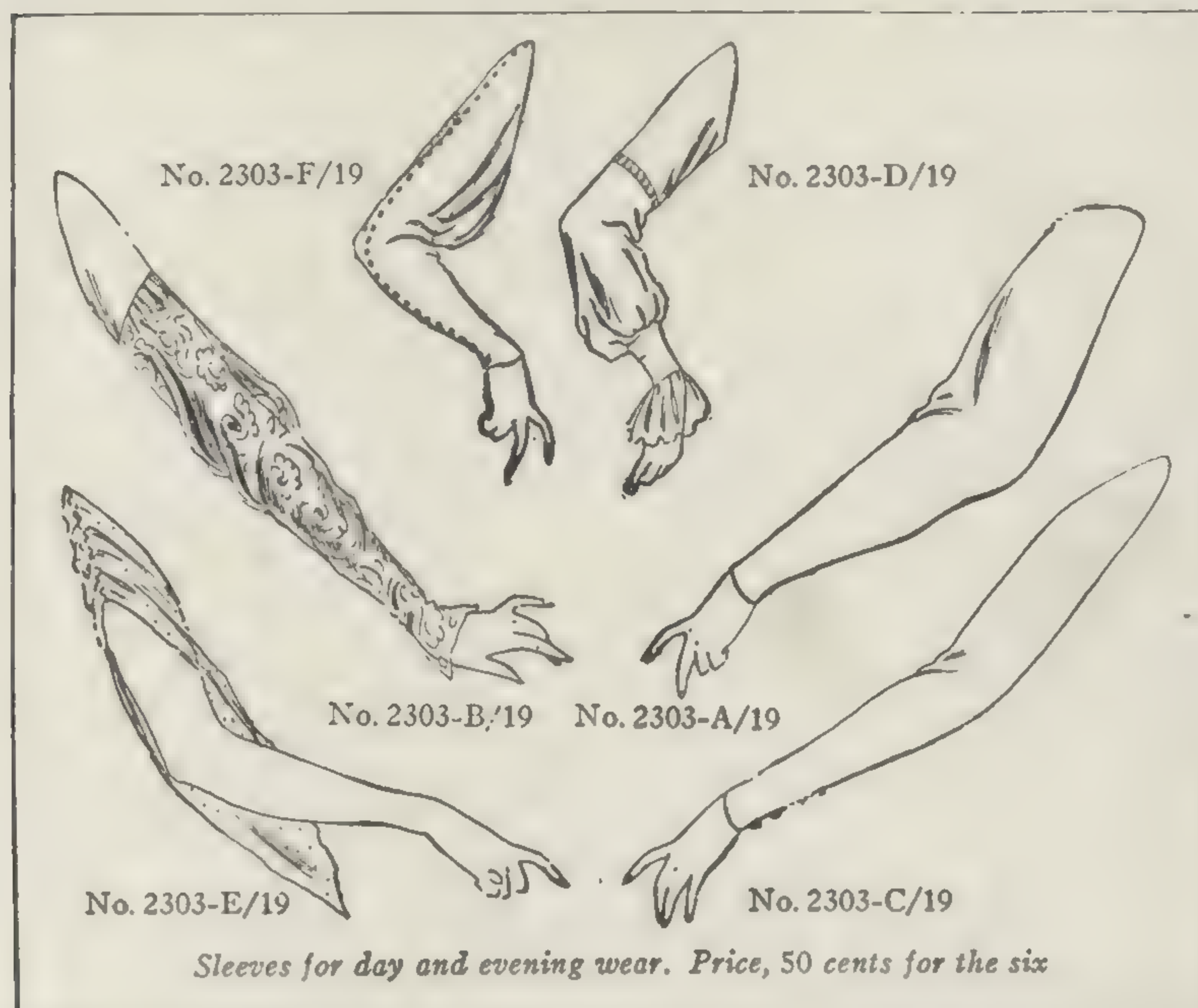


No. 2374/19

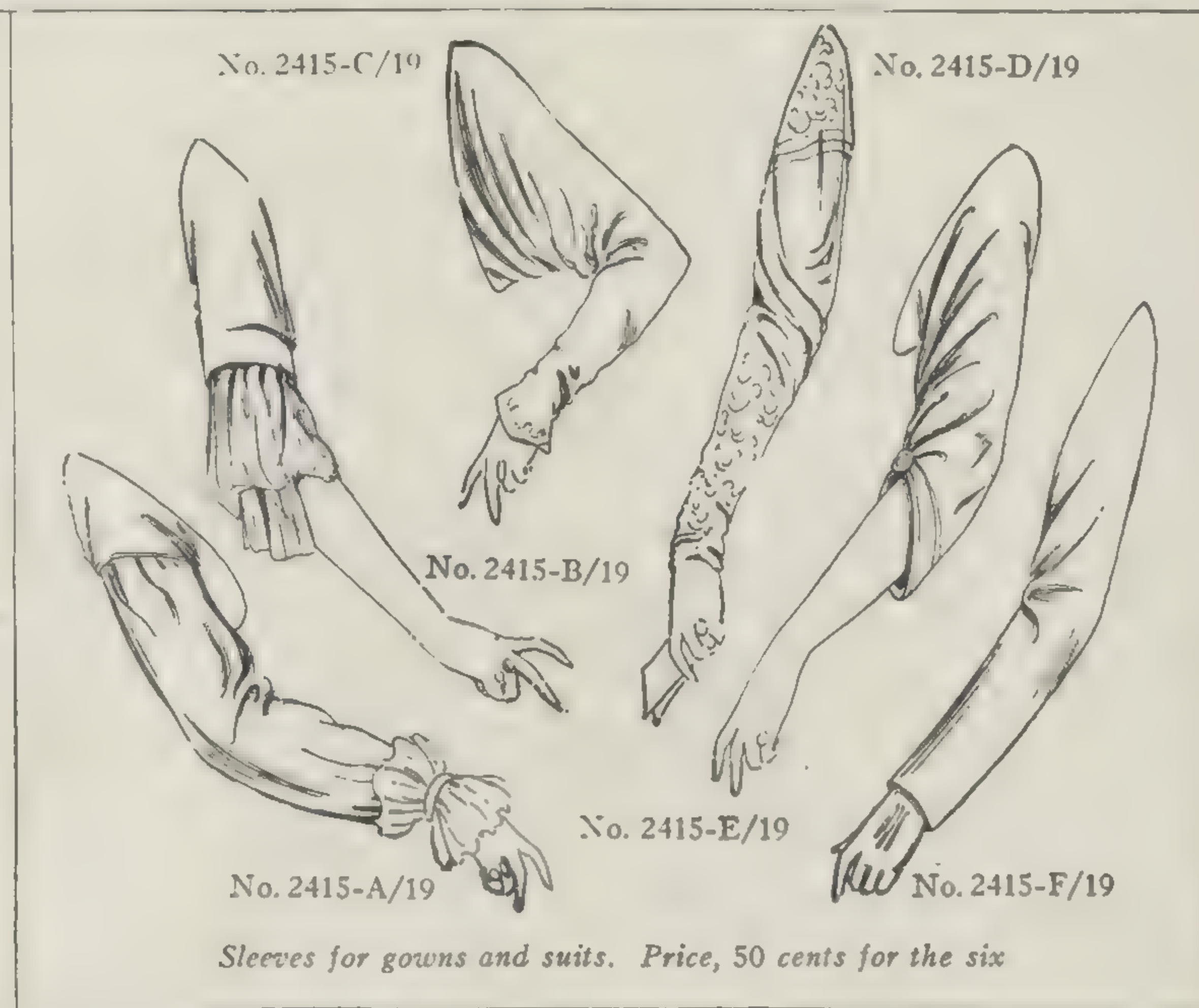
back; both are suitable for poplin of a dark color to match a suit, or for white chiffon. Another model which lends itself to chiffon is No. 2286/19. This one, bordered with fur, would be particularly charming.

This season's waists are more diaphanous than ever, and the filmer the fabric the heavier the trimming. Although dark-colored models will be shown, the newest ones are of white chiffon, or sheer net and lace.

Morning waists are showing some combinations, such as poplin, or chiffon with plaid taffeta. The general color matches the skirt. Patterns for the waists are 50 cents each. Sizes, 34 to 40 inches bust measure.



Sleeves for day and evening wear. Price, 50 cents for the six



Sleeves for gowns and suits. Price, 50 cents for the six

SIMPLICITY in NEGLIGEEES and MATINEES

With the Assistance of Good Patterns Distinctive
Negligees May Be Made at a Very Moderate Cost
—The Models Illustrated Are Cut in Few Pieces



No. 2164/19
Crêpe de Chine bordered by
lace or swansdown would be
pretty for this one-piece matinée



No. 2162/19
An original, one-piece matinée in
apron effect, which would be suit-
able for dotted Swiss or charmeuse



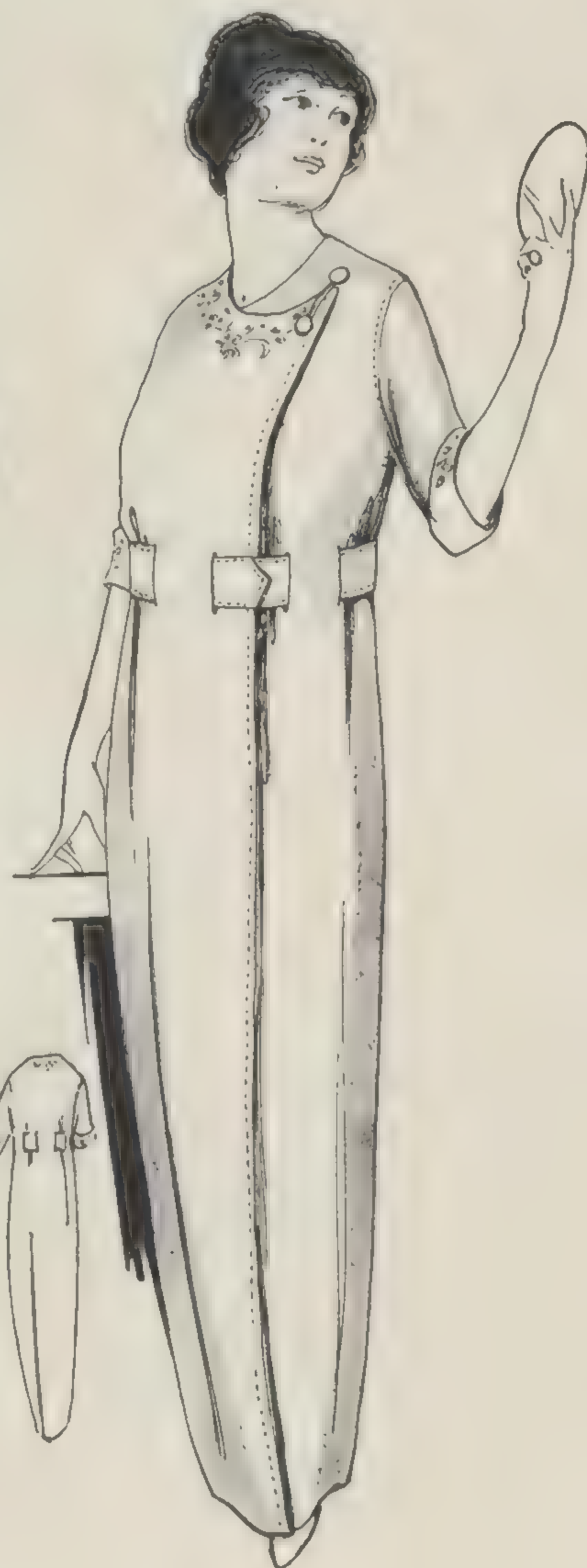
No. 2163/19
Albatross or a silk-and-
wool material bound
with silk might be
used for this model



No. 1899/19
A practical, one-piece bath robe
for French flannel trimmed
with heavy silk embroidery



No. 1590/19
One-piece kimono wrapper for
crêpe de Chine or albatross
trimmed with silk fringe



No. 1814/19
A house dress which would
be good for maternity wear, of
silk-and-wool poplin

THE more expensive negligees, which usually means the imported ones, are made on very simple lines of beautiful materials. They look as if they could be duplicated with the greatest ease, but without a pattern it is almost always impossible. Given that, however, the possibilities for making really beautiful negligees at home at a very small outlay are many. Almost always, good bits of fine lace or really beautiful trimmings and embroideries can be turned to account. As in evening wraps, it is worth while to use good materials if a really nice robe is desired. The models shown on this page are of a distinctly practical nature. The robe on the first of the large figures could be made of soft flannel or of charmeuse with the trimming of brocade or embroidered net or anything that harmonized. The original

feature of this is the shoulder opening, and the long straight lines slightly held in by the tasseled cord. The second model, No. 1590/19, is a one-piece pattern cut with kimono sleeves and a shawl collar. This model, made of a good quality of crêpe de Chine or charmeuse and trimmed with a satin fringe, would cost \$20 and upward at a good shop where the materials were of the best, whereas of the same sort of materials it could be made at home for half or less of that price. This would also be pretty in a dotted Swiss, trimmed with lace instead of fringe.

No. 1814/19 may be used as a lounge robe or a house dress for maternity wear. This could be made of a dark crêpe de Chine and worn with a loose belt which is run through slits of the material. One of the new fichus could be placed around the neck, not only to lighten it

but to take away from the extreme plainness if it is to be worn as a dress.

With the aid of a good pattern it is remarkable what attractive matinees can be made. The first one on the extreme left consists of a straight piece of material edged by lace and caught at the belt by a sash which is run through buttonholes. This is equally suitable for lace, net, crêpe de Chine, or a brocaded material, any of which might happen to be left over from a gown. Another attractive little sacque is No. 2162/19. This gives the favorite surplice closing and an unusual apron effect. This also is cut in one piece, with the edges outlined by lace. This model, made of gold brocaded crêpe edged by swansdown, with a girdle and bow trimming of French-blue silk, would be lovely and yet it could be made at a surprisingly small cost.

Patterns for the negligees shown on this page are priced \$1 for the three full-length models and 50 cents for the three short models. Sizes 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York.

Directions and material requirements come with each pattern



No. 1730/19



No. 2159/19



No. 2208/19



No. 2343/19

The kimonos and tea-gowns on this page are cut in two to six pieces, and though effective in line, are very simple to make. Dotted Swiss and crêpe de Chine trimmed with lace will launder well, while charmeuse, with swansdown or silk fringe, makes more elaborate robes. Patterns for the models on this page are priced \$1 each, except Nos. 1896/19, 1895/19, and 2221/19, which are 50 cents each. Sizes 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., New York



No. 1896/19

Allover lace would be effective for this model



No. 2262/19



No. 2238/19



No. 2214/19

One-piece negligee for dotted Swiss, bordered by lace, and ribbon-fastened

Crêpe de Chine edged with swansdown could be used for this two-piece robe

Tea-gown of charmeuse, with a bodice and long, pointed tunic of Malines lace

There is a special order blank printed on page 89



No. 1895/19

A one-piece combing sacque to be made of crêpe de Chine or of chiffon



No. 2221/19

An effective model suitable for chiffon or lace

SLIMNESS of LINE in LINGERIE



No. 2160/19



No. 2088/19

Two practical negligees for soft materials. The Empire line of the second is a favorite mode



No. 2418/19

A new three-quarter negligee designed for chiffon. It may be worn over a charmeuse slip



No. 2231/19



No. 2042/19

Tea-gowns of charmeuse with overdresses of brocaded or plain chiffon bordered by fur

VOGUE'S lingerie patterns have always been rather unusual. No attempt has been made to cut the absolutely obvious pattern, but rather to find the distinctive models which have made French lingerie famous. As soon as a good model is discovered, either here or abroad, a pattern is made. For instance, No. 2419/19 is a new model we are now showing for the first time. This may be made to fasten in either the front or back as desired. The surplice closing and the fitted knickerbockers give a pretty as well as a slim line. The knickers, attached to the waist by entredeux, are cut to give comfort, but there is not one inch of superfluous fulness anywhere; even the lower part tapers to a comparatively close fit above the knee. It may be trimmed as here illustrated by an edging of embroidery or lace, with a set-in piece of one or the other above the lower edge.

Another new model is the petticoat No. 2375/19. This is designed for the skirt which is split a few inches at the front. The petticoat itself is split at the sides, where it is tied by ribbon and edged by



No. 1818/19



No. 2419/19

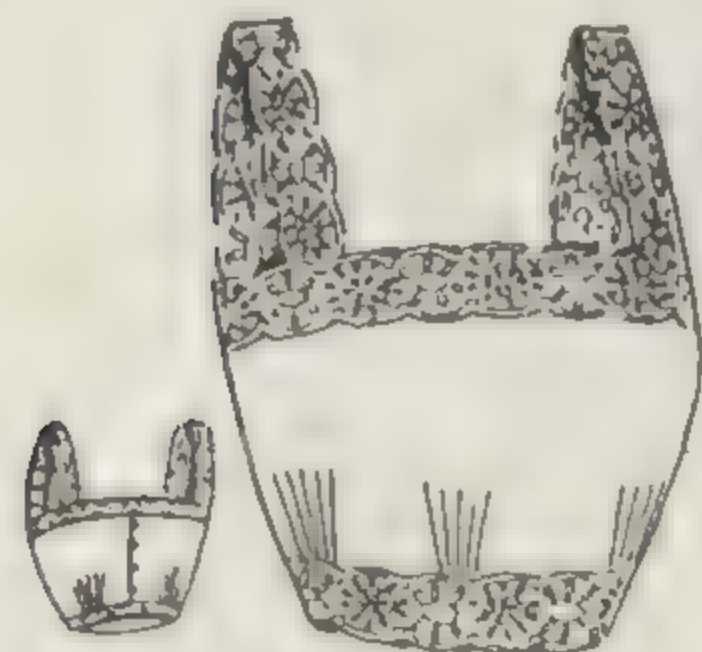
Long negligees are \$1; short ones and the lingerie are 50 cents each. Sizes, 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York



No. 1817/19

a frill. This will give ample room for dancing. These petticoats, as a rule, are made of crêpe de Chine edged by lace with a trimming of plaited lace or of tulle. Other models are of net with the same sort of trimming, and still others are of white chiffon. To get the prettiest filmy effect for the present skirts, without an unpleasant transparency, it is well to have petticoats made of two thicknesses of chiffon. Charmeuse is something of a reflector, whereas chiffon is soft and clinging, but does not outline the figure in the same manner. Under satin or chiffon dresses there is no question but that chiffon petticoats are the most desirable.

The new corsets this season are lower than ever, which is making brassières almost an essential of dress, and with each season they are growing prettier. As it is no longer considered absolutely necessary to use extra heavy materials, Swiss embroideries, Cluny lace, batiste, and strong entredeux will make the most useful sort and still be pretty. Those shown here may open in the front or back. The one below is given extra close shapening by a seam over the bust.



No. 2217/19

One-piece brassière opening in the back



No. 2011/19



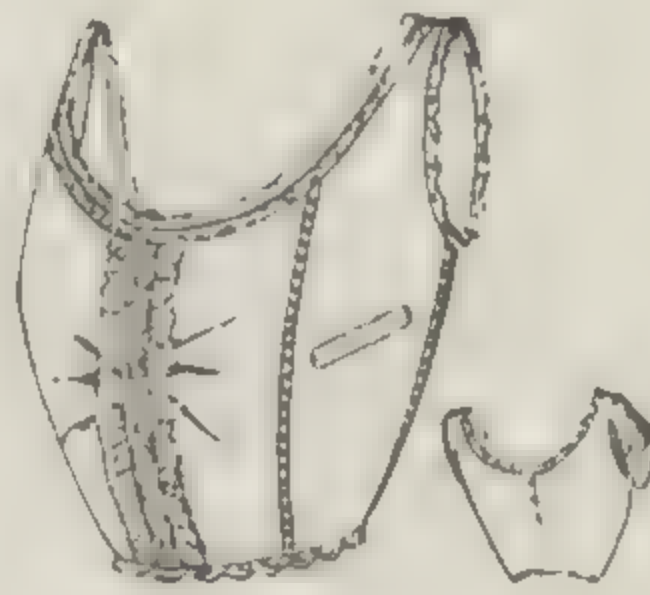
No. 2263/19



No. 2375/19



No. 2010/19



No. 2219/19

A darted brassière opening in the front

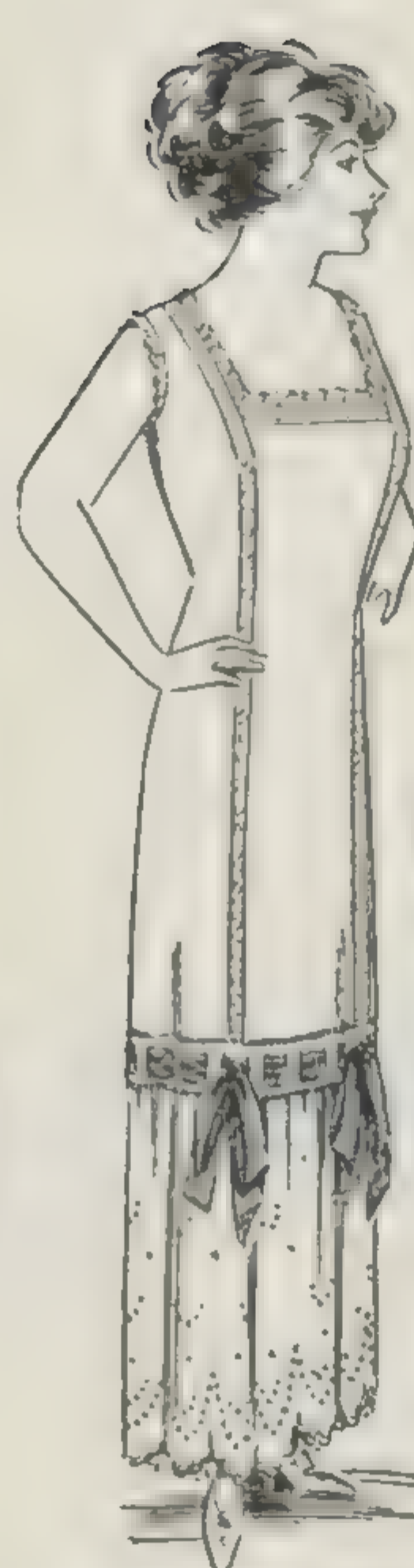
Directions and material requirements come with each pattern



No. 2218/19



No. 2259/19



No. 1840/19



No. 2235/19



No. 2012/19



No. 2236/19



No. 1857/19



No. 1856/19



No. 2261/19

CLOSE-FITTING, WELL-CUT, FRENCH LINGERIE

THE majority of these patterns have been taken from unusual French garments which show some special feature in cut, that gives not only a better fit but also greater comfort. The patterns are in but few pieces, and can be followed with ease by the most inexperienced.

Patterns cost 50 cents each except No. 1666/19, which is 50 cents for the drawers and 50 cents for the chemise. Sizes 34 to 40, except No. 2012/19, which is in 14, 16, and 18 year sizes; 22 to 28 inches waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York.



No. 2227/19



No. 1858/19



No. 2260/19



No. 2089/19



No. 1837/19



No. 1904/19



No. 1666/19



No. 2110/19



No. 1909/19

An order blank for your convenience is printed on page 89

PRACTICAL *and* ECONOMICAL LINGERIE PATTERNS

These Plain Patterns May Form the Working Foundation for the Most Elaborate Lace or Embroidered Lingerie for a Bridal Trousseau



No. 2271/19

This corset cover for evening wear fastens in the back

THE saving in making lingerie at home is very great. The difficulty, usually, is to get patterns which are a trifle unusual. Vogue models have just this distinction. The corset cover above, No. 2271/19, is a French model. Though not unusual, the shaping is very good, and the lower edge is finished in a pretty way. It also shows how the French combine fine batiste with lace. For evening wear, corset covers with straps of lace or ribbon, as in No. 2237/19, are being worn almost exclusively, as the majority of evening gowns have transparent tops. In this corset cover a straight piece of lace can be attached to a shallow under-body completed by a peplum which is joined to the waist by entredeux. Fine lace could be used in this way without spoiling the lace.

A petticoat of this season is No. 2216/19. This may be made with a flounce of lace headed by a ribbon or, as in the small back view, it may be



No. 2237/19

Lace-topped corset cover with ribbon shoulder straps



No. 2015/19



No. 2376/19



No. 1846/19

One of the nightgown models reinforced by a back yoke

of forty-inch allover lace, for the pattern is cut in one piece from the waist to the hem, and the ruffle is merely applied.

Nightgowns with the kimono sleeves as well as the set-in sleeves are shown in various neck outlines. A very pretty one, which may have wide lace across the top, is No. 1783/19. Buttonholes may be made in the lace so the ribbon may be run through them. Another favorite model is No. 1691/19—a kimono cut which is adaptable for all sorts of trimmings. A very pretty method is to apply an irregular lace insertion to the neck and sleeves. This forms an effective finish, as the ribbon is run through it or just below it.

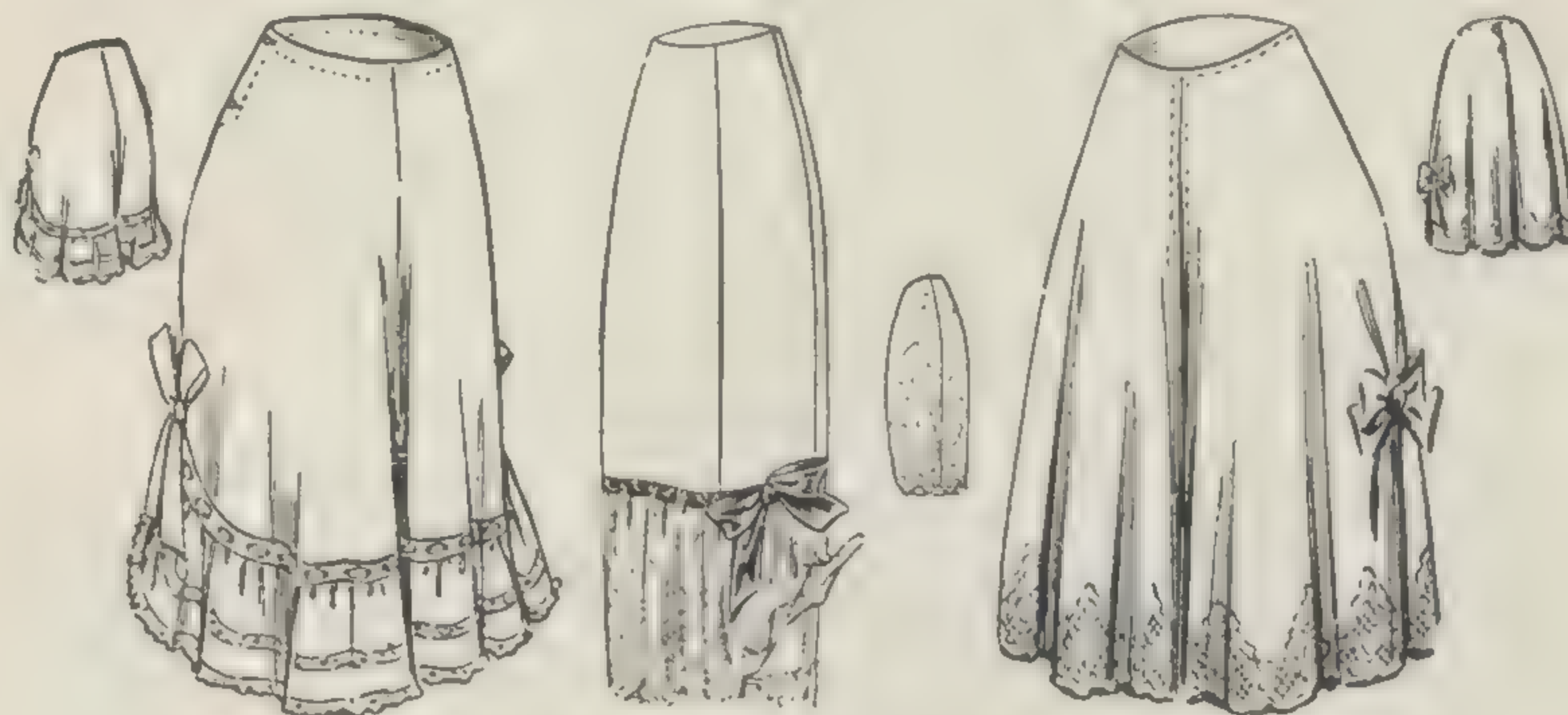
Those who prefer hand-embroidered lingerie will like such patterns as Nos. 2015/19 and 1846/19, as the neck outlines may be scalloped by hand, and more or less embroidery may be combined with lace medallions as a trimming for the front and sleeves.



No. 1783/19



No. 1784/19



No. 2018/19

No. 2216/19

No. 1855/19

Patterns illustrated cost 50 cents each. Sizes, 34 to 40 inch bust measure, 22 to 28 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

Directions and material requirements come with each pattern



No. 1691/19

One-piece, kimono nightgown which is easily made



Nos. 2350/19-2351/19



Nos. 2245/19-2246/19



No. 2020/19



No. 2093/19



No. 1933/19

SMART PATTERNS
for GIRLS

FROM FOURTEEN to EIGHTEEN

DRESSES for day and evening wear designed for girls from fourteen to eighteen. Fashions for the younger generation follow the general mode and show the triple skirt, the plaited peplum, and variations of the tunic. These patterns are particularly simple to execute, and are cut on the lines best suited for young girls.

Patterns for the models illustrated are priced 50 cents for waist or skirt, with the exception of No. 2093/19, which is \$1 for the complete costume, and No. 2146/19, which is 50 cents for the complete dress. Sizes 14 to 18 years, with the exception of No. 2146/19, which is 12 to 16 years. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York.



No. 2084/19



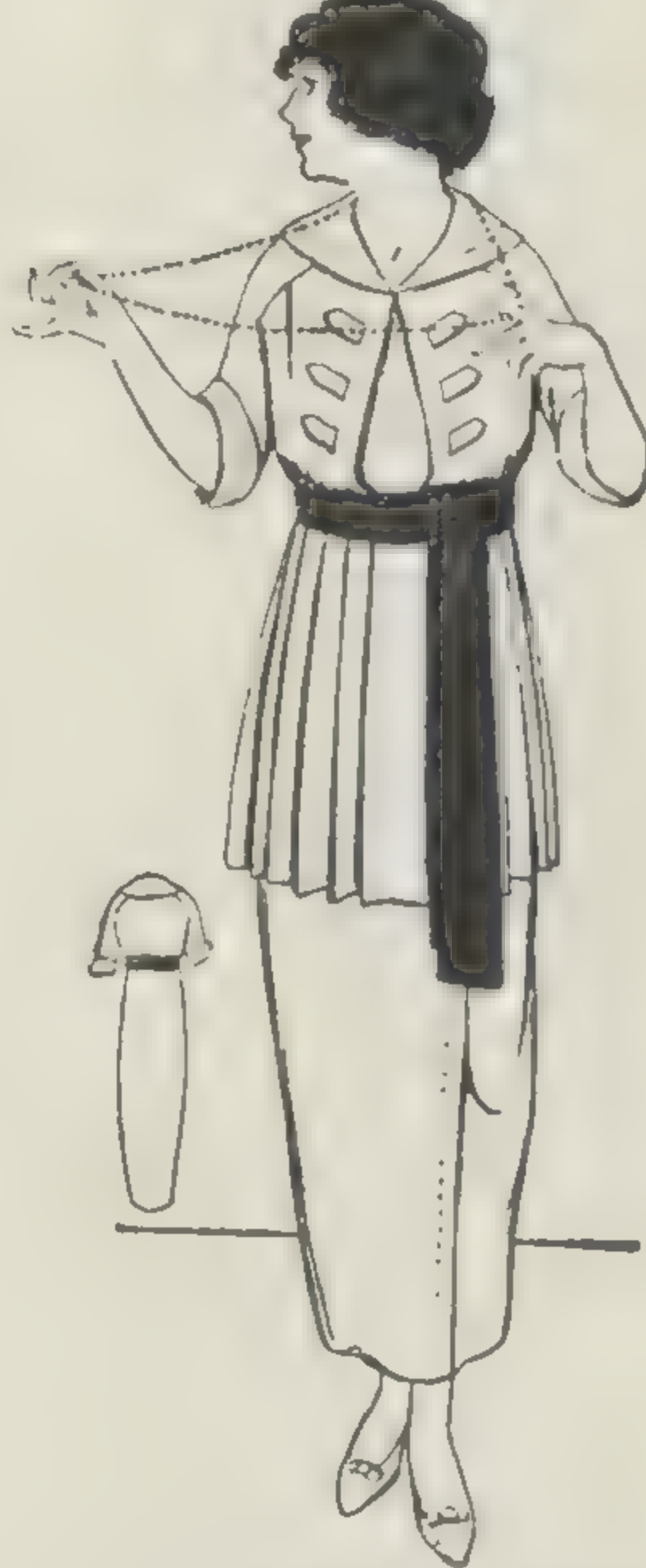
No. 2146/19



Nos. 2239/19-2240/19



No. 2190/19



Nos. 2348/19-2349/19



No. 2021/19



Nos. 2241/19-2242/19



No. 2097/19



Nos. 2346/19-2347/19



No. 2223/19



Nos. 2344/19-2345/19



Nos. 2243/19-2244/19

Excellent models for young girls' tailored suits to be made of whipcords, serges, or velours. A school dress of equally simple character is shown second. Sizes, 14 to 18 years. Price, 50 cents for waist, coat, or skirt

WINTER MODES *for* GIRLS *and* CHILDREN

FASHIONS for young girls this season follow very closely those for their elders. The suits for girls in their teens show the waistcoat or some pretty belt arrangement. One of the new models is Nos. 2344/19-2345/19, which has not only the waistcoat, but the collar and cuffs of fur—a fashion which will be particularly good this winter. Another very girlish model is No. 2097/19, a becoming style, as the broad collar edged by fur will serve to fill out a slender figure. In Nos. 2243/19-2244/19

Below Is a Group of Dresses for Little Children Showing Some Practical, One-Piece Garments and Pretty Party Frocks

a band of fur may be substituted for the small, white collar. Some of the French models shown at the winter openings have just such an arrangement.

The children's clothes sketched below are chiefly of the one-piece order, which makes them not only simple to make but practical. Good school dresses are shown in Nos. 2354/19, 1873/19, and 2377/19.

The latter is rather unusual as the skirt is attached to a sleeveless waist, and the tunic or blouse slips over the head. Serge, poplin, or linen would be suitable for all three of these models.



No. 2254/19. Sizes, 4 to 10 years
One-piece model for batiste with neck and sleeves embroidered by hand



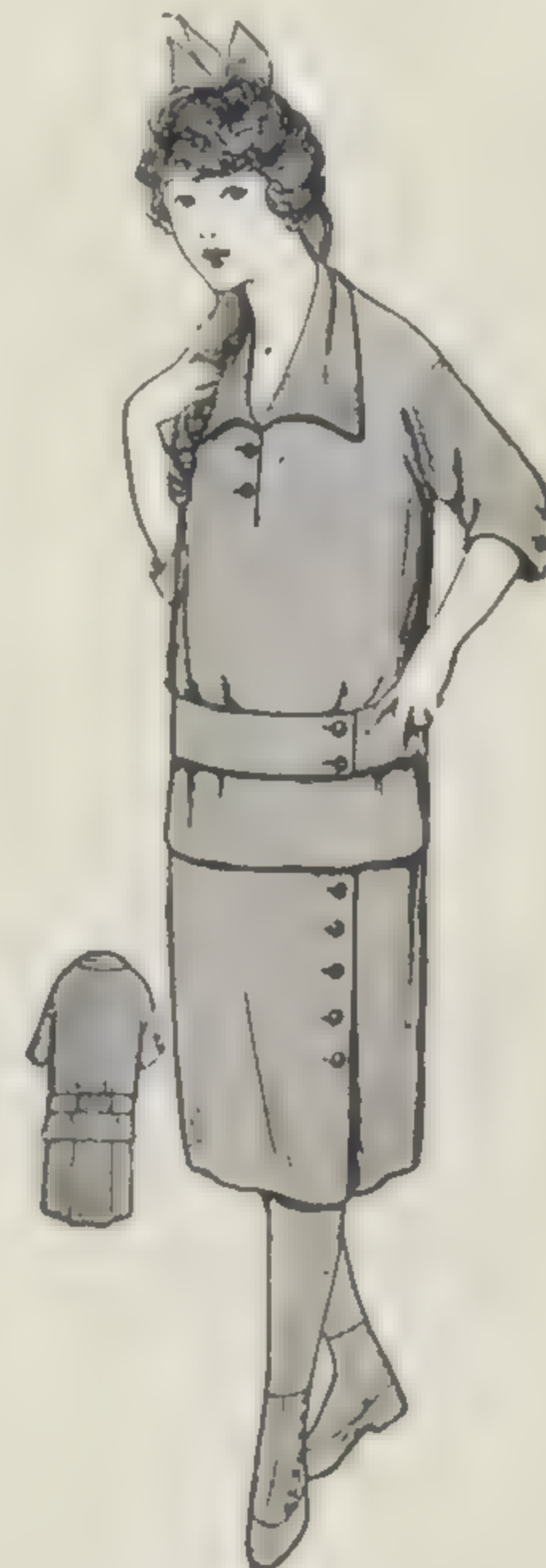
No. 2354/19
Sizes, 6 to 12 years



No. 1873/19
Sizes, 8 to 12 years



No. 2188/19
Sizes, 6 to 12 years



No. 2377/19
Sizes, 8 to 16 years



No. 2255/19. Sizes, 6 to 12 years
A party dress with yoke of shadow lace, and skirt of lace and batiste

Vogue's patterns for children are cut with the same directness and simplicity as the women's patterns, each model showing some distinctive feature which lifts even the plainer ones above the commonplace. Patterns for the designs illustrated above are priced 50 cents each. The sizes are stated under each number. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

Directions and material requirements come with each pattern

NEW AND PRACTICAL SCHOOL DRESSES

Patterns for the designs shown on this page are priced 50 cents each. The sizes are stated under each cut. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York



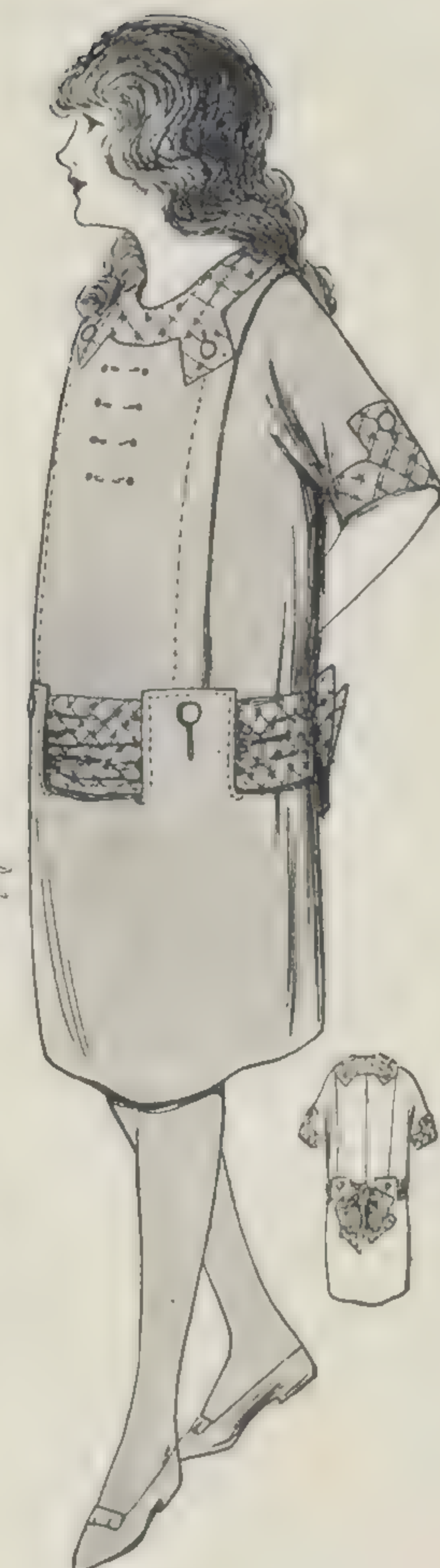
No. 2421/19
Sizes, 6 to 12 years
One-piece dress showing kimono sleeve and sash



No. 2197/19
Sizes, 2 to 6 years



No. 2256/19
Sizes, 2 to 12 years



No. 2420/19
Sizes, 6 to 12 years
An unusual cut gives originality to this plain dress

A NEW winter model for a school frock is No. 2421/19. It is cut in the simple kimono style with a deep opening for a tucker, which may be of batiste or silk as desired. The sash shows a distinctly original arrangement which is easily followed. Or, if the dress is used for school, the sash could be replaced by a plain girdle. Another good, plain dress in one-piece effect is No. 2420/19. The tab arrangements on this are unusual, and will soften the line of a plaid sash. Such a model, made of dark blue serge trimmed with



No. 2068/19
Sizes, 6 to 12 years



No. 2355/19
Sizes, 6 to 12 years

a green-and-blue plaid sash, would be as attractive as it is serviceable. No. 2355/19 is quite different, as the skirt is attached to a sleeveless lining. The Russian blouse is made separately, and fastens at the side front.

Two other good winter dresses are Nos. 2141/19 and 2068/19, as the sleeves are cut long and the models are on plain lines.

Piqué and heavy cotton materials are being worn more extensively by little children than woollens; when long sleeves are required, either a deep cuff or a guimpe is worn.



No. 2069/19
Sizes, 6 to 12 years



No. 2141/19
Sizes, 8 to 12 years



No. 2183/19
Sizes, 10 to 14 years



No. 2180/19
Sizes, 4 to 10 years



No. 2077/19
Sizes, 4 to 10 years



No. 2187/19
Sizes, 6 to 12 years



No. 2257/19
Sizes, 4 to 10 years

An order blank for your convenience is printed on page 89

SCHOOL COATS and FROCKS for LITTLE CHILDREN

Vogue's Junior Pattern Service Displays, in Their Most Correct and Attractive Forms, the New and Simpler Modes for the Younger Generation



No. 2139/19
Sizes, 6 to 12 years
Practical school coat of dark whipcord trimmed with velvet

CHILDREN'S clothes are proportionately more expensive than any others. The inexpensive models, as a rule, are over-trimmed or are not made in good materials. For this reason many mothers find it wiser to get a good pattern and to have coats and dresses made in the house under their own supervision. The models on this page show some originalities of cut. No. 2139/19, for instance, though a plain, practical model, is given distinction by the double arrangement of the collars, the pointed cuffs, and the strapping of the pockets. For practical wear this season Bedford cord or whipcord would be serviceable, and for nicer wear



No. 2252/19
Sizes, 4 to 8 years



No. 1665/19. This complete layette, consisting of twelve patterns, comes in infant's size for 50 cents. A description of the materials required for each article comes on the pattern slip with the pattern



No. 2191/19

Patterns for the designs illustrated on this page are priced 50 cents each. Sizes are stated under each cut. A slip is enclosed with each Vogue pattern, giving not only full material requirements, but working directions which simplify the making. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York



No. 2249/19. Sizes, 12 to 16 years
A smart suit for school wear for the girl in her early teens



No. 2253/19
Sizes, 6 to 12 years

the softer *velours de laine* trimmed with velvet. These materials are suited to the other coat models, except, perhaps, No. 2249/19, which is eminently fitted for serge.

A romper model of rather better cut than the average is No. 2136/19. It allows for smocking in the front, and, though cut in kimono fashion, has a plait over the shoulder. Chambrays, ginghams, and the light-weight linens are the best materials.

An up-to-date baby layette is No. 1665/19. All children's clothes should be simple. They may be of the finest possible materials and show beautiful hand-work. Much lace and elaborate trimming is to be avoided.



No. 2250/19
Sizes, 4 to 8 years



No. 2258/19
Sizes, 2 to 10 years



No. 2136/19
Sizes, 2 to 6 years



No. 2137/19
Sizes, 4 to 10 years

Directions and material requirements come with each pattern



No. 2134/19
Sizes, 2 to 6 years



No. 2181/19
Sizes, 4 to 8 years



No. 2079/19
Sizes, 4 to 10 years



No. 2082/19
Sizes, 4 to 10 years



No. 2186/19
Sizes, 8 to 12 years

THESE TUB DRESSES AND SUITS FOR VERY SMALL BOYS AND GIRLS COMBINE ORIGINALITY OF DESIGN WITH PRACTICALITY

LITTLE tots wear wash clothes almost entirely, even throughout the winter. These are made, as a rule, very simply, so as to lighten laundry work. One secret of making children's clothes successfully lies in good finishing, for durability depends very largely upon this quality.

Good school dresses for the little kindergartner are Nos. 2134/19, 2074/19, and 2079/19, made of gingham or a cotton Bedford cord rather than linen, as the latter musses so easily. Such niceties as the buttonholed scallop, hand-run



No. 2185/19
Sizes, 6 to 10 years



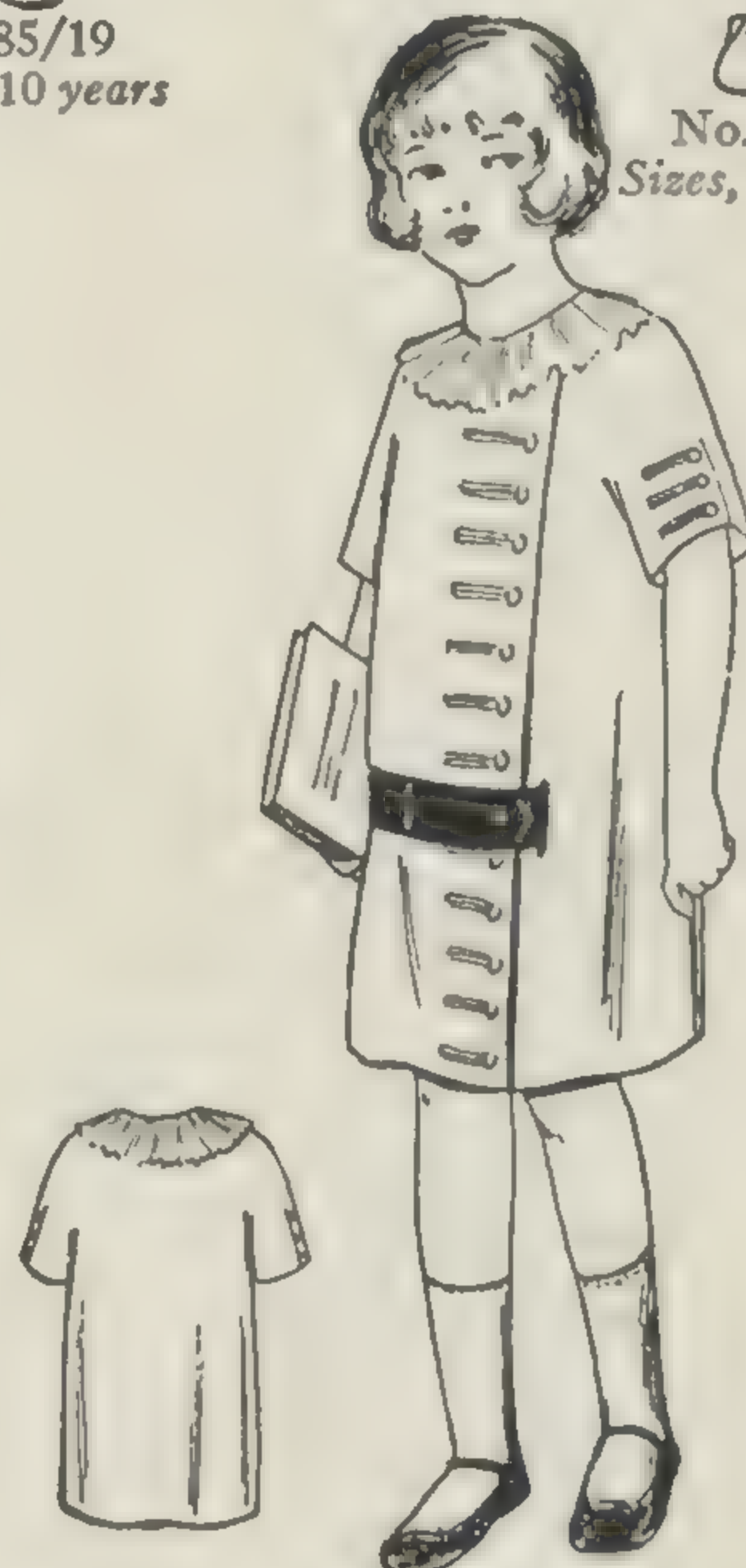
No. 2080/19
Sizes, 4 to 10 years



No. 2073/19
Sizes, 2 to 6 years



No. 2135/19
Sizes, 4 to 8 years



No. 2074/19
Sizes, 4 to 10 years



No. 2071/19
Sizes, 2 to 6 years



No. 2182/19
Sizes, 2 to 6 years

PATTERNS FOR DESIGNS SHOWN ON THIS PAGE ARE PRICED AT 50 CENTS EACH. ORDER FROM THE VOGUE PATTERN SERVICE

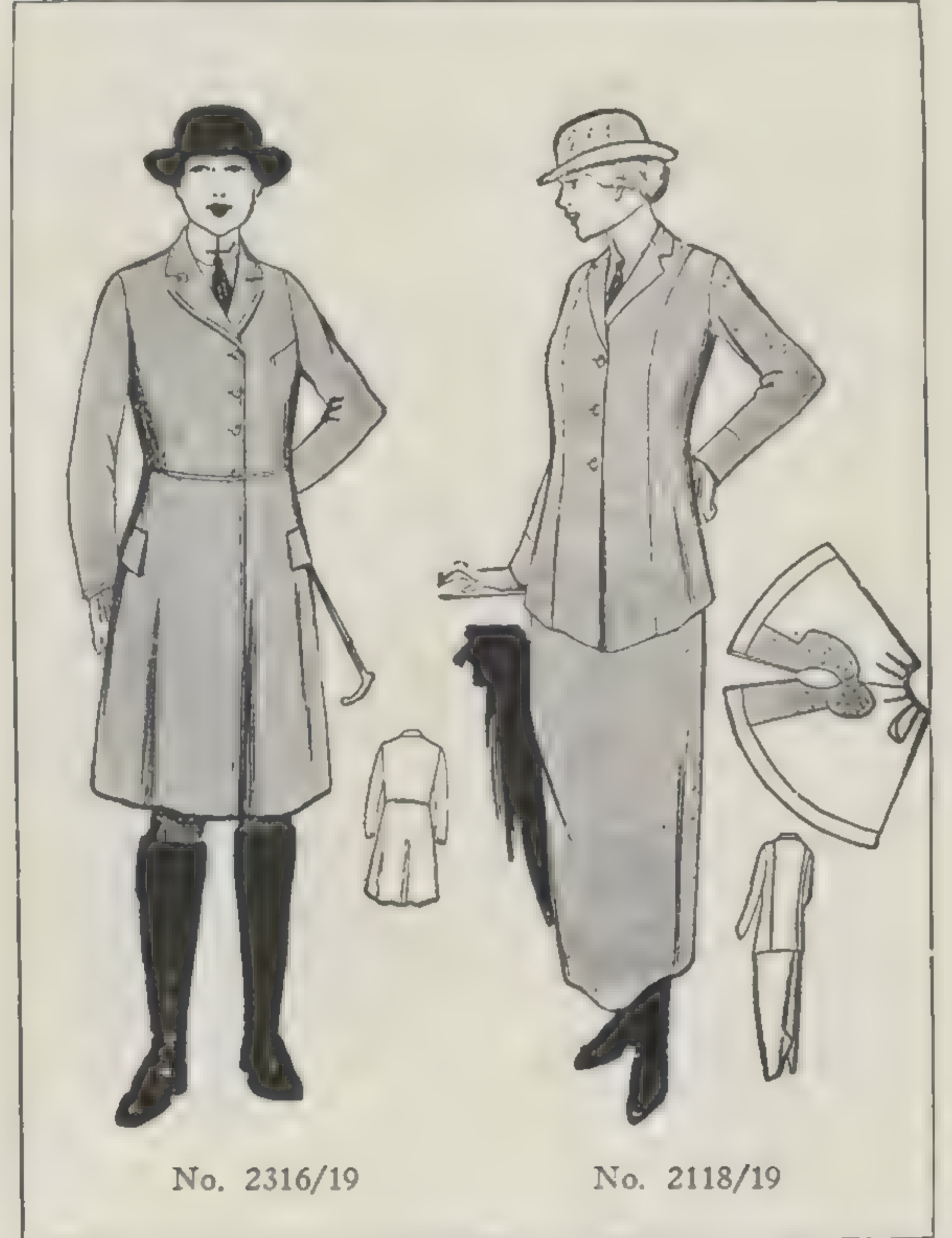
hem, embroidered or hand-made collars and cuffs, and well worked buttonholes add to the style of the garment. The two smocked models shown are simple enough to be easily made and are always a pretty style.

Nos. 2073/19 and 2135/19 are good models for small boys. The Bontex wash fabrics which come in solid colors, and a great variety of stripes, are excellent for them. The tan and dark blue grounds, relieved by a light stripe, make the more durable suits, although the light colors in dotted or striped effects are a trifle prettier.

VOGUE PATTERNS *for the* SPORTSWOMAN



Clothes for all Sports
Demand Good Material,
Cut, and Workmanship

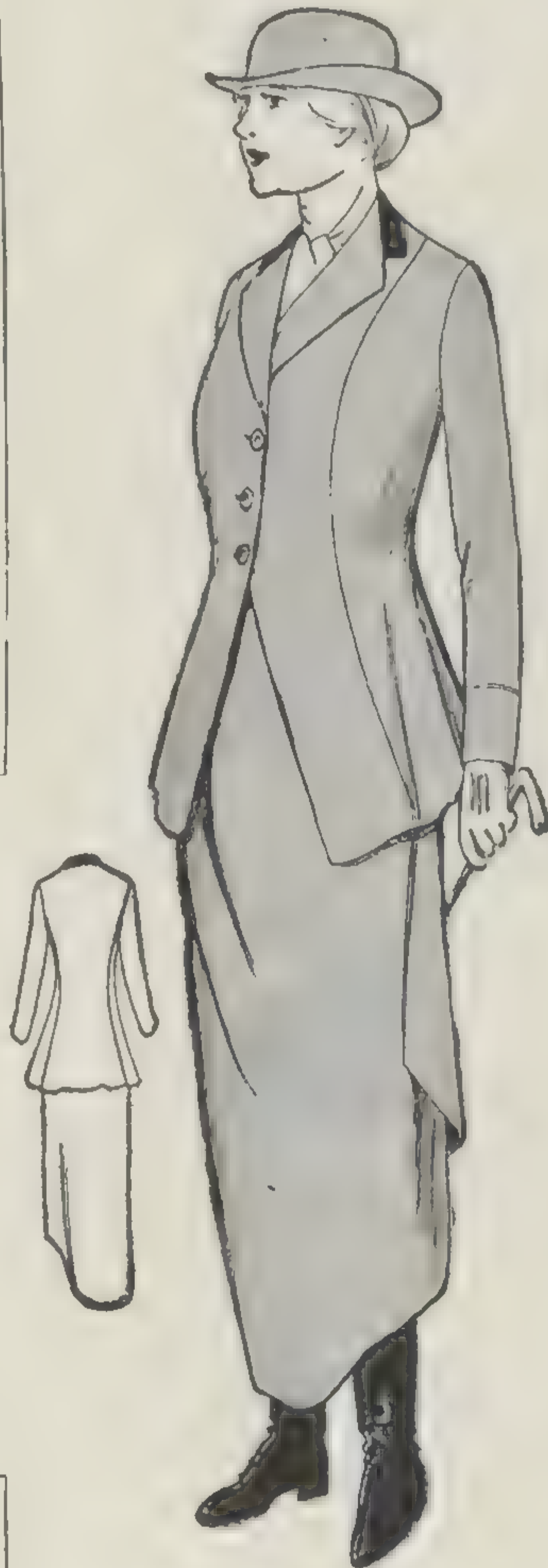


THERE is no type of costume where correctness is more essential than in sports clothes. Although this is true for golf, tennis, and shooting, it is preeminently so for riding habits. An excellent habit for the side-saddle, cut on the most approved English lines, is shown in Nos. 2317/19-2318/19. The coat is a three-button cutaway made on semi-fitted lines. The "apron skirt," which is considered the safest for the side-saddle, sets well and is without superfluous material to add weight. This fastens around the figure like an apron. Another good habit is No. 2118/19. The coat is in the regulation style, and the skirt is a safety model, of which a small diagram is given here. The ad-

vantage is that the slit is fastened by snappers, which will rip open in case of an accident.

For cross-saddle riding the knee-length coat, seamed at the waist, with a slightly flaring skirt, is correct and smart looking. Under it the regulation riding breeches, such as No. 1835/19, are worn. For rough riding for very young girls, divided skirts with a Norfolk are used in some parts of the country, although not in larger cities or for park riding. A pattern for a suit of this style is given in No. 1834/19.

English waterproofed Melton, homespun, and cheviot are the best materials. In making habits it is never well to get an inferior cloth, as the tailoring can not be so good.



Nos. 2317/19-2318/19

Patterns for the designs shown on this page are priced 50 cents each for coat, waist, or skirt, except the long coat, No. 2316/19, which is \$1. Sizes, 34 to 40 inch bust measure, 22 to 28 inch waist measure, except No. 1834/19, which comes in 14, 16, and 18 years. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 1835/19

Slips containing full material requirements and working directions come with every Vogue pattern



Nos. 2332/19-2333/19

Nos. 2314/19-2315/19

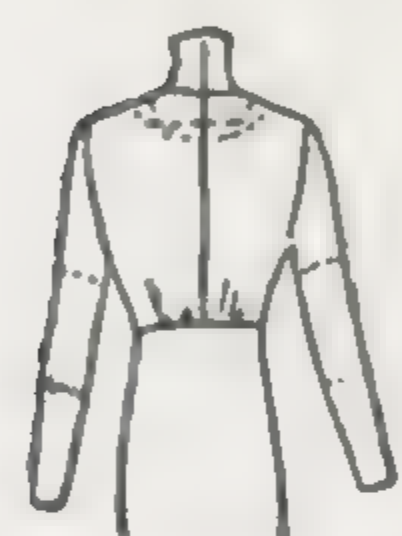


Nos. 2296/19-2297/19

No. 2131/19

Directions and material requirements come with each pattern

VOGUE'S STANDARD LINING PATTERNS



No. 1913/19

VOGUE patterns may well be considered an innovation. They have no retarding traditions to hamper them; they are made in the simplest, most straightforward, improved way. The old use of intricate perforations, hieroglyphic-like notches, is done away with. Each part of the pattern has stamped on it in plain English—"Front," "Back," "Sleeve." What notches are used are of the simplest kind, and the perforations are few.

Trimmings and linings are differentiated by color. This, perhaps, is the most helpful feature of all. The main part of the garment comes in manila-colored paper, the lining in brown, and the trimming in green. This determines at a glance what is what. Moreover, with each pattern comes a picture, full material requirements, and clear directions.

How could a dressmaker with any knowledge of sewing fail of success with such a guide? With such knowledge plus the excellent cut of Vogue patterns, a smart gown is practically assured at a small cost.

WOMEN who have never used patterns are perhaps the very ones who can be most helped by Vogue patterns. Look over the preceding twenty-four pages. Study the models critically, note the suggestions for materials and trimmings. Surely then you will want to use our order blank printed on this page for your convenience.

Patterns for No. 1990/19 and 1737/19 cost \$1, and No. 1913/19 costs 50 cents. Sizes, 34 to 40 inches bust measure



No. 1990/19



No. 1737/19.—Maternity dress of silk cashmere with a draped fichu. Yoke, cuffs, and fichu border of lace. The skirt is made with a gathered tunic and a circular underskirt attached to a drop-skirt. The skirt may be lengthened by lowering the under flounce



CUT-TO-MEASURE PATTERNS

In addition to Vogue's regular Pattern Service, the Vogue Pattern Department will cut to individual measurements a pattern of any design shown editorially in any issue of Vogue. We will cut in tissue paper and pin together an exact replica of any gown, suit,

or wrap. Complete gown, \$4. Either waist, jacket, or skirt, \$2. Three-quarter-length coat or negligee, \$3. Children's dresses or coats, \$1. If in addition to pinned pattern a flat pattern is required, there is an extra charge of 50 cents for waist, coat, skirt, or sleeve.

How to Order the Correct Sizes in Vogue Patterns

IN ordering waists determine size by the bust measure. In ordering skirts it is more important to be guided by the hip than the waist measure, as the skirt which fits correctly around the hips will hang well. Please consult the following table of corresponding sizes:

Size of Bust Inches	Size of Waist Inches	Size of Hips Inches
34	22	37
36	24	39
38	26	41
40	28	43

Order girls' patterns by age, being guided by the following list:

Age	Bust	Waist	Hips	Length of Skirt	Sleeves
14 years	33	27	35	33	16
16 "	34	26	37	35	17
18 "	36	25	39	37	18

Order children's patterns by age, being guided by the following list:

Age	Chest	From neck to bottom of skirt	Sleeves
6 mos.	22½	20	8½
1 yr.	23	20½	9
2 yrs.	24	22	10
4 "	25	24	11
6 "	26	26	12
8 "	28	28	13
10 "	30	30	14
12 "	32	34	15

Special Order Blank for Vogue Patterns

October.....

VOGUE,
443 Fourth Avenue,
Corner 30th Street,
New York.

Enclosed find \$....., for which please send me the Vogue patterns listed below:

Pattern Number	Size	Price
.....
.....
.....
.....
.....
.....
.....

Name
Street
City
State



Lord and Lady Camoys and their baby. Lady Camoys, as Miss Mildred Sherman, met Lord Camoys during the Gould-Decies wedding festivities, where he was best man and she was one of the bridesmaids



Stonor Park, the ancestral home of the Camoys, situated near the picturesque village of Henley-on-Thames, which is famed for its annual regatta. The estate comprises thirty-four hundred acres, and its charming gardens are of the old-fashioned sort



Copyright by Underwood & Underwood

The "Welcome Home" of the Camoys at the gates of Stonor Park. As his ancestral estate had been rented ever since his marriage, the homecoming of Lord Camoys, his wife, and his heir was cause for great rejoicing



The young heir to the Camoys estate in the arms of his nurse

HOUSE AND GROUNDS HAD BEEN DECORATED WITH FLAGS AND BUNTING BY THE TENANTRY, WHO ASSEMBLED TO CHEER THE HOMECOMING OF THE CAMOYS, AN OCCASION TYPICALLY AND DELIGHTFULLY ENGLISH



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The WOMAN OVER FORTY

Her Years Bring Her Certain Concessions
Denied to Youth, but She in Turn Must
Keep Her Body Active and Her Mind Alert
to Make the Most of These Concessions

THE woman with years to her credit has won certain concessions denied to youth that, if used considerably, would be of great value to her. After forty it is not necessary for her to follow slavishly the commands of fashion, nor to indulge in its extravagances as youth delights to do. But let her not dream that because of these concessions she can afford physical or mental indolence. She has won the right to cultivate individuality, or give it free rein if her inclinations are already in this direction. Yet, much more than in her earlier years must she be mistress of detail; in dress especially must she be careful of the effects of the lines and colors she wears.

THE MATTER OF HAIR-DRESSING

Youth, with its beautiful capacity for taking the odd, even the bizarre, and making it attractive, finds genial pardon for extravagance in the arrangement of the hair. Not so the older woman. She must wear her hair to suit the shape of her face, her height, the carriage of her head, and the lines of her shoulders. She must be reasonably within the mode, but she must never exaggerate it. As a matter of fact, she is less apt to err on this side than on the other. Having found an easy and becoming fashion of arranging her hair, she very often wears it so year in and year out, regardless of changes in style. She will permit herself or her maid to seek no new form, or even to adapt the hair arrangement to the change of outline in her apparel.

The present silhouette—narrow skirt, flat, drooping shoulder line, opened neck, small hat—has by the laws of harmony commanded a change from the enormously padded and marceled head of two or three years ago. It has brought about flat coils of hair, quaintly covered ears, the parting in the middle, or at the side of the head, the loosely waved roll back from the face—in effect, a sleek, smooth, demurely small head. And yet, there are women who still cling to the marceled rolls and pompadours only slightly modified, and entirely out of line and sympathy with the costume and the slim figure.

BETWEEN SCYLLA AND CHARYBDIS

The matronly woman can easily guide herself between the extremes, if she have a clear perception of her own needs. If her hair be definitely gray, it should always be rather elaborately arranged, and worn on the top of the head; worn low, about the face or the ears and on the neck, it offers no contrast to a faded complexion and draws attention to the drooping lines of the face; in fact, it seems to make lines, since the whole effect is a sagging downward, and this adds years to the appearance. Nor should there be any parting of gray hair, because the scalp in contrast assumes an ugly pink shade instead of being clearly white. Worn high, gray hair may easily be made a crown of glory. It will thus display more perfectly the poise of the head if it be good, and make apologies for it if it be poor; and what is really of more value, it will seem to take away from the look of thickness about the shoulders which the years so inevitably pile there.

Then, too, the coiffure is more easily kept in order, since gray hair is generally very brittle, and apt to fly at loose ends. If it has no natural wave, it should be waved widely and smoothed with bril-

liantine, or held in place by an invisible net carefully, but not tightly pinned about it. Gray hair nearly always lacks the exquisite polish which makes beautiful the hair of youth, and so demands an artificial brilliance. If it is faded or yellow, it should be shampooed frequently, and for the last rinsing should be soaked thoroughly in water in which blueing has been liberally dissolved.

THE ERECT CARRIAGE

Color and line the mature woman must consider carefully. She should study well the inclinations of her figure, remembering now that the waist-line is no longer a fixed mark. She must relinquish the tightly corseted appearance to which, if she be stout, she has clung for years, and by doing so she will realize that she looks much less stout than she did when she possessed an iron-clad figure.

Nor may she, for one instant, permit herself a careless droop of the shoulders, the somewhat slovenly slouch which youth has lately assumed. The penalty for this is a speedily acquired, middle-age back with an ugly curve instead of a straight line. It is a tell-tale, this curve, which can not be concealed, is seldom cured, and destroys inevitably the line of the silhouette, which every woman who claims individuality watches now with such care. And not only does this curve, once acquired, mar the back, but it throws out of line all the movements that control the perfect carriage of the head.

CHANGING HER COLORS

In colors, too, the woman of years should make no mistakes. What was becoming to her youth is most certainly not becoming after forty or forty-five. Why should she ever imagine that pale blue or pale lavender may be attractively worn with gray, or faded hair? And yet, there is a well-settled belief that these are colors to be worn after the hair becomes quite white. These shades belong only to radiant youth; to the features of a woman well along in years they invariably give a pinched, a "lean and hungry" look.

Consider, on the other hand, the flattering effects of deep rose, the American Beauty shade, or mysterious combinations of deep blue and green, or the splendor of the amethyst tones in soft wool or velvet, or of tulles and gauzes supplemented by the sparkle of amethyst jewels. She may claim as her inalienable right the moonlight effects of black and white, but best of all black velvet. The white-haired woman should make black velvet her chosen background. She should remember that she needs contrast, a startling one, and even if she is wearing an all-white costume, black velvet should be added in tiny bows or ribbon bands. But never should black be worn close to the face.

THE PRESENT ADVANTAGES OF AGE

These are studies for the physical presentment; back of this lies the mind, the real ego, of which the physical is but the outward and visible sign. It is the mind that will keep from the face the lines that selfishness and discontent invariably write there; it is the mind that will keep the features from thickening and suggesting a too close attention to the pleasures of the table, a too indolent life that feeds itself upon the poison of monotony.

(Continued on page 94)

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The OLD ORDER PASSES

No Longer in the Secret Fastness of the Boudoir,
but Boldly before the Curious Eye of the Public,
Is the Bloom of Beauty Applied to Cheek and Lip

"FINISH your toilet in the privacy of the boudoir; forget it when in the public eye."

Dolly Madison's advice to a débutante has apparently gone the way of much that differentiated the gentlewoman of our grandmother's day from her modern prototype. Certainly if there is a feminine toilet secret unshared with the public of to-day it is not the fault of shop-windows, stage, newspapers, or the modern woman herself.

"They all do it, grandmamma!" Vanity bags opened and mother and daughter, oblivious of time and place, proceeded to dab their noses with powder puffs.

"They all do it, dear," reiterated mother, blandly deepening the rose of cheek and lip. Grandmamma sank back in the motor, her faded face flushed with shame and mortification. For they were in the open in one of the hundreds of cars assembled at a big race meet. After Grandmamma had recovered from the first shock she glanced about her, solicitous to find a refutation of her children's defense of the indelicacy, if not shamelessness (to her thinking), of their conduct. On every side she discovered, what is no longer a shock or a thrill to the public, women busily plying powder puff and rouge pencil. Secrets of the toilet are undeniably no longer a secret. Indeed, women rarely conceal them from men, much less from each other.

In view of to-day's defiance of old-time decorum, the delicacy, the modesty

that once obtained seems almost incredible. To be caught in paint and powder was acute mortification for the obsolete gentlewoman. Rouge pots were hidden in one's own boudoir. To be surprised by one's intimates in the act of "making up" was unpardonable. To let a man into the secret was to forfeit self-respect, if not a lover.

"It was part of the hypocrisy, the false prudery that existed," says the modern reformer, the advocate of a medical certificate in lieu of the betrothal kiss!

A certain "she" was the colorless, sartorially unobtrusive wife of a famous surgeon. All her life she had been painfully guiltless of cosmetics, which, if properly applied, is every woman's privilege, nay duty, if nature has been niggardly. Discovered rouging previous to a semi-public function, she frankly gave her husband away.

"I should never have thought of powder or rouge were it not for my husband," she said. "One day while waiting the arrival of a distinguished dinner guest, my husband looked me over critically. 'Mary,' he said at length, 'since complexions are to be bought, why not buy one?'"

"I was so pleased by the personal attention that I at once hied me to a beauty parlor, and ever since I have literally tried to verify in my make-up Ruskin's assertion that 'there is as much art in the concealment of a defect as in the exhibition of a perfection.'"

The WOMAN OVER FORTY

(Continued from page 92)

Herein lies the great concession, the real advantage, which the woman of years has won over youth. She may, without comment, reach out in any direction that suits or interests her. She may take a part in civic affairs and assume a commanding position in her community by promoting anything that is suggestive of social or domestic reform.

It is not so long ago that the woman who had reached the dividing line between youth and old age was obliged to retire to a narrow range of thought and a most limited outlook upon life, and so become a mere figurehead in the community. Dictator she might be in her own home if she were a woman of character, but not outside of it, and never so, if she were a widow. As a widow, she was supposed to retire politely and

commit social "suttee," to find the joy of life in living for others in a closely circumscribed milieu, doing good deeds, furthering the interests of her sons and daughters, but never her own since she was not supposed to have any.

To-day, however, she is unconsciously preserving her youth by taking advantage of the opportunities offered her to be in and of the world. It is her own fault if she is not a finished, companionable woman, attractive by the unobtrusive suggestion that she has studied her personal presentment to her own good, and that she has a mind eagerly alive to her world and its interests. For she lives in an era when it is no longer smart to be indifferent to anything, when it is demanded of her that she be an enthusiast regarding something, that she have a *métier*.



Correct Gowns for a Day's Occasions



A—Evening Gown, \$45. Gracefully draped skirt of Satin, with chiffon tunic, encrusted with jet and crystal beads. Sleeveless bodice-effect of beaded chiffon, over flesh-color chiffon and lace—the latter also forms the sleeve. Corded girdle of jet. Black and evening colors.

B—Afternoon Gown, \$67.50. Chiffon Velvet, with underskirt of lace. Bodice of fine lace, trimmed with bands of chiffon to match skirt—of course, it is lined with flesh-color chiffon, and its de Medici collar is of lace. The draperies of the skirt are fastened to the girdle with large jet buckles. Colors and black.

C—Morning Dress, \$27.50. The beautiful quality of Charmeuse lends itself to the graceful drapery of the skirt. Bodice is made with guimpe-effect of fine lace and tulle; and a delightful touch of rich color is given by bands of plaid silk. Neck ruche and wrist frills of fine shadow lace.

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Indestructible Pearl, 14K Mounting. \$5.00.

MOTOR NOTES

The Goggles of the Motorist, a Two-in-One Lighting Arrangement, and a Wheel with a Collapsible Top

DUST is the usual accompaniment of high-speed touring; even the best-kept, hardest of roads have a thin layer of dust on the top which swirls up into the air at the passage of every car. It is therefore small wonder that the atmosphere in the vicinity of our main-traveled highways is filled with minute particles of dust that are painful to the eyes and injurious to the lungs and throat. Dust, however, is not the only thing from which protection for the eyes must be sought; the insects that generally fill the air after sundown are very annoying, and even the rush of wind brings tears to uncovered eyes. So the motorist can not evade goggles. In fact, so general is the demand for them that there are almost as many types of automobile goggles as there are cars. From a heavy, tight-fitting, eye-straining, and unventilated mask, the goggle has evolved into a comfortable accessory.

THE VISION OF THE MOTORIST

One of the lightest and most comfortable of the models recently designed is scarcely a goggle in the generally accepted sense of the word, but rather more a mask and a shield for the entire upper portion of the face. It consists of a light, flexible, celluloid shield that is sewed into a sheepskin binding and is shaped so as to fit over the face. Attached to the lower portion of the shield is a fine, silk mesh, that, while it provides for a circulation of air around the enclosed portion of the face, yet prevents the entrance of even the finest dust. It is even said that persons susceptible to hay fever can, when wearing this mask, ride unharmed through districts in which the air is supposed to be especially conducive to the disease. The mask is held in place by an adjustable, elastic strip that passes around the back or the top of the head. Not only does the large shield allow an unobstructed vision in every direction, but there is sufficient space in front of the eyes to enable the wearer to use ordinary nose glasses or spectacles. This obviates the necessity of fitting special lenses into the goggles for those people who depend upon eye glasses. The entire shield may be rolled into a small package and carried in a case provided for the purpose. Its weight is one-half an ounce, and it may be obtained either in white or in the blue, green, or amber colors which soften intense sunlight and afford additional protection to the eyes. The price of these goggles is \$1 with the case, or 75 cents without.

REVERSIBLE FOLDING SEATS

The extra seats which afford accommodation for the sixth and seventh passengers in a touring car or a limousine generally face forward, while those in a "town car" or landaulet are nearly always placed in the reverse position. In a leading German car a new seating arrangement has been provided which will probably be followed by a number of American manufacturers. Although of the folding type, the extra seats are so mounted in this model that they may be swung to face in either direction; each is mounted at its forward edge on a substantial pedestal that projects from the floor midway between the rear seat and the front of the tonneau. When the seats are swung to face the rear they

occupy the same position as do those in the ordinary landaulet, and when turned so that they face forward they are similar to the two extra seats of a touring car.

The body of the car described is also unique in that on three sides of the car long, narrow windows like ventilators are placed near the roof above the usual windows.

TWO-IN-ONE LIGHT

With the advent of electric lighting side-lamps underwent a change from the old type of "carriage" lamp that for so long graced the dashboard of even the luxurious car, and recently even the ornamental electric side-light has been superseded. A low-powered electric light is necessary to comply with the law which forbids the full glare of the headlight to be turned on when driving through the city streets. The fact that electric lights burn without air has made it possible for the side-lamps themselves to be set in the dash so that—except for the appearance of the small circular "bull's-eye"—their presence is hardly noticed when the current is not turned on. These unobtrusive side-lamps have defeated their own purpose, however, for the fact that an electric light requires such a small amount of space has originated the practise of including the small electric bulb in the larger headlight, and it is evident from advance information received that this two-in-one light is to be one of the leading features of 1914 "refinement." By this arrangement the headlight will serve its own purpose and that of the side-lamps as well, for the two sets of electric bulbs are on different "circuits" and are controlled by separate buttons or switches. With the view of eliminating the side-lamps from those cars not equipped with this double-duty headlight, a prominent engineer has devised a "dimming" device which can be attached to any set of electric head-lamps and which will, upon the pressure of a button, immediately reduce the glare of the headlights and soften their rays until they are of the proper strength for use in city traffic.

THE TURN OF THE WHEEL

A refinement in design, small in itself but one which will appeal to every person who drives his own car, is to be found in one of the 1913 models of a popular make. This refinement consists in the mounting of the steering wheel on a horizontal pivot at the top of the steering post so that the wheel may be tilted downward when the driver desires to enter or leave the seat. With the increase in the size and power of the cars the steering wheel has become larger, and the driver has been forced to "squeeze" between the edge of the seat and the projecting rim of the wheel in entering or leaving the machine. By tilting the wheel to an upright position, the driver may walk between the wheel and the seat and so avoid that cramped sensation that he always feels when the ordinary acrobatic efforts are required to take his position "at the helm."

Note:—All the year round Vogue's Education Bureau is at your service; we will be glad to help you decide on a school for your son or daughter. On this subject Vogue has comprehensive information about most of the leading schools of the country, and also about a number of leading French and English schools.



**New Bond Street London Coats
Recently Imported at Moderate Prices**

E120—Small Woman's Apache Utility Coat of cut velour, seal plush collar and cuffs, silk lined throughout. Colors: Labrador blue, taupe, rouge, brown and black. Sizes 32 to 36. Price.....\$29.75

E121—New Slouch Tam Hat of black Lyons velvet, soft crown with fancy band, caught up high at side with a patent leather cockade, and can be made in all colors. Price.....\$18.50

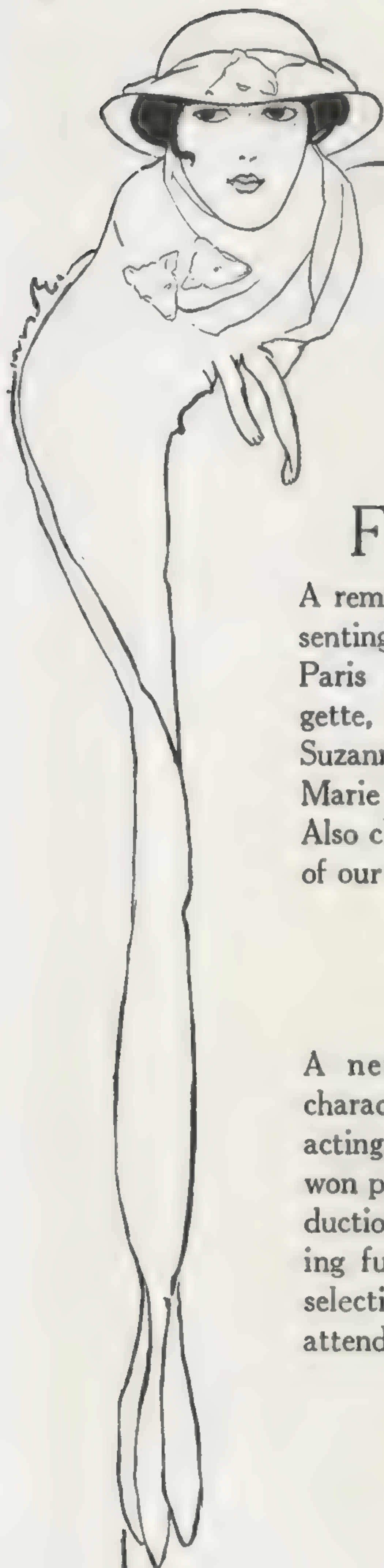
E122—Wool Velour Slip-on Coat, contrasting colors of broadcloth collar and cuffs. Silk lined throughout. New oblong buttons and cord. Colors: taupe, leather, mahogany, brown, black, navy, raspberry. Price.....\$37.50

E123—Unusually Smart Hand Made Black Hat, extremely high side with vulture. Trimmed with double faced blue and white ribbon, latest combinations. Price\$16.50

E124—Woman's and Small Woman's Dressy Coat of zibeline cheviot, silk lined, featuring the French slouch shoulder. Colors: rose, tan, wistaria, Copenhagen, Bordeaux, navy and black. Sizes 32 to 36. Price.....\$29.75

E125—The Latest Cap-Hat of soft black velvet, trimmed with moire ribbon around crown. Five pairs of small white wings at side. Price.....\$16.50

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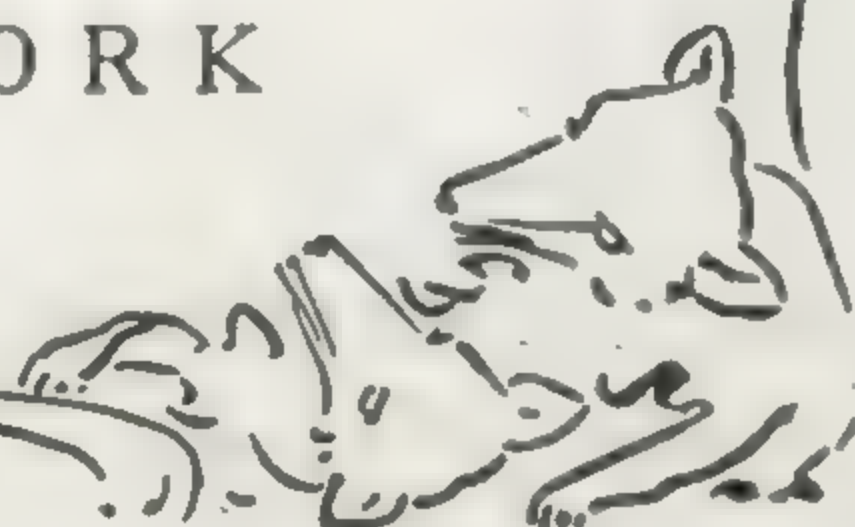
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WHAT THEY READ

Is It Worth While to Put the Reputations of Our Classic American Authors in Literary Cold Storage in Order to Arrest the Process of Decay?—"Un Mauvais Quart d'Heure" Spent with Hall Caine

LITERARY anniversaries have been pretty thick within the last decade—witness those of Emerson, Hawthorne, Holmes, Longfellow, Whittier, and Poe, on this side the water, to say nothing of Franklin's bi-centennial, and of recent centennial celebrations for Thackeray and Dickens. The next ten years will see fewer such memorial occasions for American literary notables. Thoreau's hundredth anniversary occurs in 1917, and those of Lowell and Whitman fall in 1919. There is hardly another of note within sight, and we shall soon have paid tribute to the last of the great mid-century American group.

Such anniversaries are interesting and valuable, but it is doubtful whether they materially help the mass of readers toward placing our native authors where they belong. Critics with space to fill at profitable rates, publishers with memorial editions to sell, and magazine editors with wares of their own to vend, conspire to magnify the importance of the men and women thus reappraised. It is doubtful whether any publisher would pay well for a centennial review frankly acknowledging that an author had been steadily overrated for a century. The effect of extravagant praise and pumped-up enthusiasm is to arrest a little the process of decay, but no such preservatives, no belated cold storage, can long protect literary reputations in an age that has for its distinguishing characteristic an irreverent readiness to re-examine accepted beliefs and authoritative pronouncements. We may be perfectly sure that the critics of 1917 and 1919 will not have as their first concern in reappraising Thoreau, Lowell, and Whitman a soberly earnest attempt to determine just where those men belong in our literary hierarchy, and it is pretty certain that a general review of our late mid-century literary period which should acknowledge that it gave the world little of the highest and most enduring quality would be extremely unpopular.

Some grave, sententious person is always ready to bludgeon youth into critical coma with an authoritative dictum touching the great dead. The school text books are full of such dicta, and youths who privately believe that "Chaucer is punk," as one of them recently declared, will go on in docile mock humility saying what the critics

have always said, because to say aught else frequently means bad marks. As a matter of fact, the factitious new life conferred upon some old American reputations within the last ten or twelve years is rapidly oozing away, and the process of decay to which every reputation is necessarily subject goes peacefully on. We shall be asked four years hence to reread all of Thoreau, and those who take the advice will rise from the task convinced that the hermit of Walden Pond would have lasted just as long and shone just as brightly had a good deal of what he wrote never been published to the world. We shall be asked six years hence to see in Lowell's elaborately literary prose the work of an acute critic and a masterly stylist, and in his rather seldom tuneful verse the qualities of a great poet, while there will be those to insist upon the uttermost syllable of Whitman's catalogues, and every word of his most controverted poems. Whitman is likely to come the better out of his anniversary, for although masses of the American people, for whom he intended to write, have never accepted him, he has long outlived the critical odium once laid upon the "Leaves of Grass," while Lowell has steadily lost ground for the last fifteen years.

Few American literary reputations seem destined to grow with the rolling centuries. Not even the jealous insistence that school children east of the Hudson shall treat a few native authors as established classics can preserve the great New England group from the fate that overtakes all but the world-movers. Poe's vitality has astonished his own countrymen, and Thoreau's "Walden" is a far more notable book than his neighbors and friends once thought it. Something of Emerson is perhaps deathless, and there are bits of Bryant and Whittier that will last a long time, though perhaps not the things that they themselves most prized, since an honest posterity cares little for a poet's preconceptions touching his own works. When the account is summed we shall have to acknowledge that a good many who served their century and their country well, and reaped a proper reward of reputation and affection, can hardly serve, in very large measure, future centuries and the world at large.

(Continued on page 100)

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WHAT THEY READ

(Continued from page 98)

A HEARING FOR THE NOVELISTS

THE WOMAN THOU GAVEST ME, by HALL CAINE, if it came to us from the pen of an unknown author, could be dismissed in a few words and those mainly of condemnation. But Mr. Caine has, by methods which would have commanded the unqualified admiration and envy of the late P. T. Barnum, so succeeded in keeping himself in the public eye that one must perforce devote greater space to a book from his hands. As an example of what unlimited advertising and photography, unfettered by taste and hampered by only a small amount of natural talent, may accomplish, Mr. Caine stands almost alone. Even his great rival, Miss Marie Corelli, must concede that to him, although doubtless she will do so under protest. While for some years the judicious have grieved over the supposition that Mr. Caine has, for mere monetary gain, prostituted what might, with fasting, prayer, and hard work, have been developed into a real gift, in the minds of many there has lurked the suspicion, confirmed by this his latest work, that Mr. Caine has been unjustly accused of cupidity. Even if the charge were true, he must surely be satisfied with his accumulated hoard by now. Let us quote a few figures given in the back of the present volume: Of "The Manxman," 397,966 copies of the English edition have been sold up to date; of "The Christian," 643,228 copies; of "The Eternal City," 702,212 copies; of "The Prodigal Son," 368,225 copies; of "The Bondman," 458,427 copies—a total of 2,570,058 copies of the English editions alone. These figures do not include the editions in French, German, Danish, Swedish, Dutch, Norwegian, Finnish, and Italian, nor is any count taken of the large sum which Mr. Caine must have reaped from his various dramatizations. Surely the fortunate author must feel that eventual poverty for him would be more wildly improbable than even one of his own romances. The truth is that Mr. Caine has not prostituted his talent at all. His appeal to the unthinking and uncultured is quite natural; as regards literary morality, he is unscrupulous. When it comes to distorting facts or history for his own purpose, the harm he does in certain directions is as wide as his circulation.

The story of "The Woman Thou Gavest Me" is told by the heroine, Mary O'Neill, and a sorry story it is. She is a convent-bred girl, talented, well educated, pious, and devout. She is forced into marriage with a dissolute, profligate nobleman by her unutterably vulgar father, who is actuated by the double motive of ambition and revenge. When a small boy, he had seen the coachman of the head of this nobleman's house lash his (O'Neill's) old mother with a whip. Later he had gone to America and made a large fortune by methods more than questionable, and had returned to his native land with the avowed purpose of ruining the impoverished family of his enemy. He had married one of the women of the house and had tortured and ill-treated her, partly because of his ancient grudge and partly out of revenge for the fact that she had failed to bear him a son. But he could and would marry his daughter to the heir and thus have a title in the family. He is assisted in his scheme by the bishop of the diocese and by the family priest, his daughter's confessor, in spite of the fact that they both know that Lord Raa is a notorious evil-liver. Mary marries Lord Raa without in the least comprehending anything of the physical side of marriage. He devotes some pages to the scene in the wedding chamber, which

go far beyond even these bounds of bad taste which Mr. Caine has previously set for himself; which is saying much. When the girl finally succeeds in escaping from his advances, he sends for her old aunt, who comes to open her eyes to the responsibilities that she has ignorantly undertaken. The whole scene is revolting in the extreme.

After that, Lord Raa establishes his mistress in the house. No detail that can be devised for the humiliation of his wife is left untried. With the hope of compromising her, he plans to throw her as much as possible in the society of a man, the playmate of her childhood, whom she now realizes she has always loved. Though warned of the scheme of her husband and his mistress, the night that she and her lover are left alone in the castle she gives herself to him in a moment of abandon. And all the time much stress is laid upon her native purity and great piety. Her lover starts on a voyage to the Pole and she, finding that she is about to become a mother, runs away to London. She reads in the paper that her lover's ship is lost with all on board. This apparently gives her a strong distaste for all newspapers, for in spite of the fact that the report of the loss of the vessel is speedily contradicted and that all the world knows that he is safe, the heroine alone never hears of it, never again seeing a paper.

She works in a sweatshop to support herself and the child, whom she has put out to nurse. Driven from the house of her Jewish employer who has learned that she is the mother of an illegitimate child, she is on the point of starvation when she decides to go on the street. The first man she is preparing to accost turns out to be her lover, not dead at all, but safe and well. By a curious coincidence, he has started to look for her the very night she has taken the desperate resolution. Her husband has divorced her and her lover is ready to marry her, but she dies of consumption in a mawkish odor of sanctity worthy of the "Lady of the Camelias."

Nothing so untrue to life, so sickening, so essentially immoral has been offered to the reading public for many a day. The tenets of the Catholic Church on the vital matters of marriage and divorce are shamelessly misstated to the author's purpose. We learn that this unsavory and trashy book is on the presses in eleven European languages and in Japanese. Would that Mr. Caine would confine himself exclusively to Japanese in the future. They have too much natural taste to be affected by anything Mr. Caine can do. (Philadelphia: J. B. Lippincott & Co., \$1.35 net.)

THE ANGLO-INDIANS, by ALICE PERRIN, is a pleasant, smoothly told story of Anglo-Indian life, lightened occasionally by touches of real humor, as, for example, when a staid, elderly English lady receives from a tradesman who has learned to read and write English, a bill ending, "Your affectionate butcher." The story deals with the fortunes of the Fleetwood family. The head of the house is in the Indian Civil Service. Up to the time of his retirement and return to England, the scene is laid entirely in India. The characters move in a small social circle bounded by tennis, polo, calls, picnics, and regimental sports. Mrs. Fleetwood, while unworldly and simple in many ways, is largely absorbed in trying to make good matches for her three daughters. The two elder girls are disposed to look down on the familiar life, and have ambitious plans to make good matches "back home," rather than to accept any of the many offers they have received from young officers or civilians in the Civil Service

(Continued on page 102)

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WHAT THEY READ

(Continued from page 100)

who are dependent entirely upon their pay. The youngest is of a different mind; to her India is the land of beauty and romance, and her heart is broken at the thought of ever leaving it. The scenes are crowded with natives, rajahs, and ranees. The East Indian atmosphere is well sustained.

Then comes Mr. Fleetwood's retirement and return to England. Life there, owing to the fact that the family has always lived up to every cent of his income, is pretty drab by contrast. The worldly elder girls find that penniless young women, unless dowered with superlative attractions, have few opportunities for making great marriages. However, in the end they all do well. The youngest, of course, returns to India. There is a note of pathos in the changed lives of their elders, who find "living at home" on a restricted income with no official position a saddening contrast to their earlier days. (New York: Duffield & Co., \$1.25 net.)

THE DOUBLE LIFE OF MR. ALFRED BURTON, by E. PHILLIPS OPPENHEIM, is a marked departure from anything in the way of a long story that has ever come to us from this rapid-firing author's pen. Whether Mr. Oppenheim has found his own dreams disturbed by a continuous diet of murder and crime, and has turned for relief to a kindlier and less blood-curdling form of art, or whether he is temporarily out of the old brand of ammunition, the result is a pleasing change for the moment, at least, and gives the author an opportunity to prove that he is more versatile than might have been supposed in the past. His latest book is straight comedy with that tinge of underlying pathos which every comedy should have. As in all the author's works, the plot's the thing; so it would be manifestly unfair to give even an outline of it. But Mr. Oppenheim has disclosed a new facet of his talent, which if followed up may make us grateful some future day for a serious and realistic work from his hand. He has never given us so real a character as Ellen. She dominates the pages as only a lifelike figure can do. It goes without saying that so practised a story-teller has known how to sustain interest to the very last, even if the central theme is a little hackneyed. (Boston: Little, Brown & Co., \$1.25 net.)

ALADDIN FROM BROADWAY, by FREDERIC S. ISHAM, is a rattling good adventure story, always granting that one is prepared to throw probability to the four winds. In all the long list of his books the author has never started with quite so impossible a plot, which does not, however, interfere with its being most absorbing. The hero, a young New Yorker, who has spent his childhood in the Far East, and has become thoroughly conversant with the customs and languages of the orient, makes a mad wager that he will recover a Bible which had been hidden years before by an Englishman, equally mad, in the tomb of the Prophet in the Holy City of Mecca. His adventures while on this crazy mission are not recounted. The tale opens when, having succeeded in his quest, he has arrived as far as Damascus on his homeward journey. There, disguised as a returned Mecca pilgrim, with a flaming red beard, he has an accidental encounter with a beautiful girl, the wife of one of the richest merchants in the city. Shortly afterward, Amad, the husband, in a fit of passing spleen, divorces her, only to repent the moment the words, "I divorce you," repeated three times, which is the form imposed by the Koran upon the Faithful, have left his lips. By the same immemorial

law the only way he can regain possession of his beautiful wife is to marry her to another husband who will be sufficiently complacent to divorce her in turn. Then she will be free to re-marry the first husband. The poor Pilgrim is hired to play the part of the dummy. Urged on by the lady who, it appears, has a strong prejudice against returning to the elderly and original spouse, he refuses to pronounce the important words. Murder, robbery, with a little looting of the Christians of Damascus as a side issue, are some of the consequences of his unconsidered obstinacy. There is a fine, swash-buckling quality to the love story which begins almost with the opening page and reaches its triumphant conclusion only at the end of the book. (Indianapolis: Bobbs Merrill Company, \$1.25 net.)

THE VISION SPLENDID, by WILLIAM MACLEOD RAINE, is a modern story of municipal politics and its attendant corruption. The hero is an idealist who opposes the practical politicians of the city where he edits one of the leading journals. His fight is long and hard; and is made additionally so by the fact that he assumes a burden of inherited disgrace which rightfully belongs to another. A touch of romance is added by the hero being shanghaied and carried off on a ship bound for the Solomon Islands. His escape, his victory over his enemies, and the happy conclusion of his love affairs go to the making of a bright and interesting story with a serious underlying purpose. (New York: G. W. Dillingham Company, \$1.25 net.)

MURDER IN ANY DEGREE, by OWEN JOHNSON, is a collection of nine short stories nearly all of which have been printed before in various periodicals. Varying widely as they do, both in matter and in excellence, the effect of the book is one of incongruity. While skilfully done, in the main, the stories are in Mr. Johnson's most metallic manner. The charm which distinguished his stories of Lawrenceville is entirely lacking. The best of the collection is unquestionably "A Man of No Imagination," which, with "Murder In Any Degree" and "One Hundred in the Dark," are in a serious vein. The latter, it will be remembered, formed the basis of Mr. Johnson's longer story, "The Sixty-first Second." The author must have changed his ideas in the interval between writing these two tales. In the shorter story, in which the mystery remains unsolved, one of the characters remarks upon the banality and commonplaceness of solutions. "My Wife's Wedding Presents" and "The Surprises of the Lottery," are frankly farce. (New York: The Century Company, \$1.30 net.)

BOOKS RECEIVED

"Threads of Grey and Gold," by Myrtle Reed. (New York: G. P. Putnam's Sons, \$1.50 net.)

"Auburn and Freckles," by Marie L. Marsh. (Chicago: F. G. Browne & Co., \$1 net.)

"Their Christmas Golden Wedding," by Caroline Abbot Stanley. (New York: T. Y. Crowell Company, 50 cents net.)

"Dorothy Brooke Across the Sea," by Frances Campbell Sparhawk. (New York: Thomas Y. Crowell Company, \$1.50 net.)

"The Little Window," by Helen M. Hodsdon. (New York: Thomas Y. Crowell Company, 50 cents net.)

"The City of Purple Dreams." (Chicago: F. G. Browne & Co., \$1.30 net.)

"Swirling Waters," by Max Rittenberg. (New York: G. W. Dillingham Company, \$1.25 net.)

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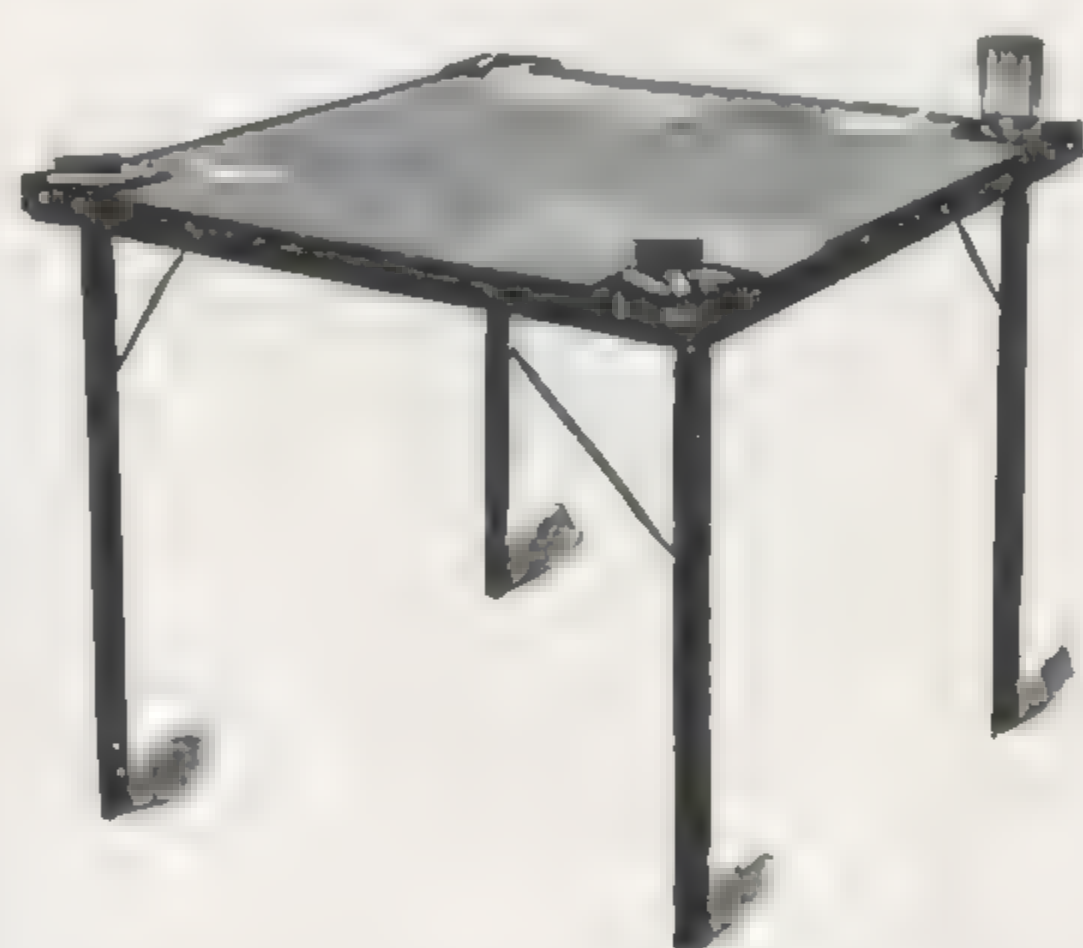
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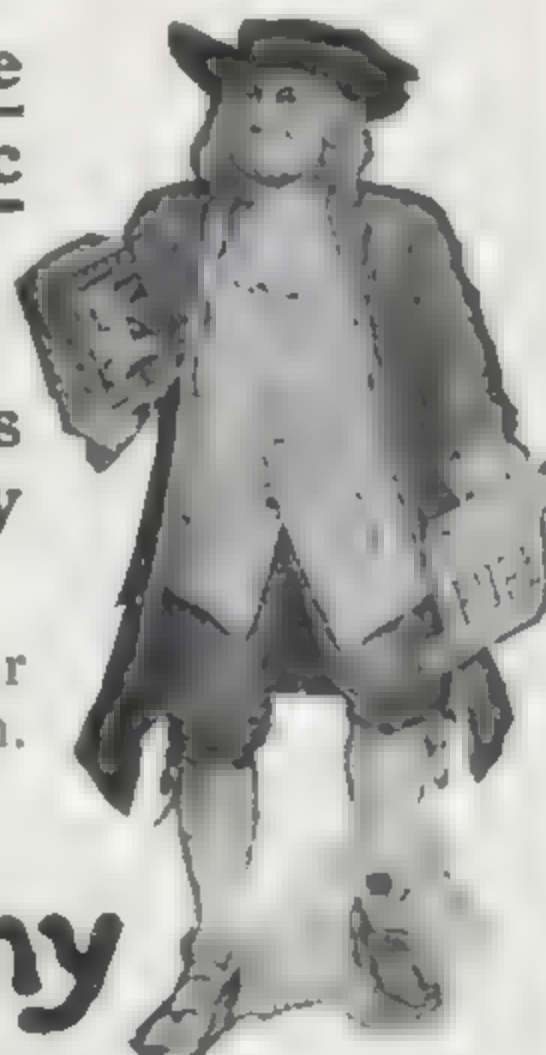
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A LIBRARY for the HOSTESS

New Cook Books from Which May Be Culled
Good Receipts for Every Meal from Break-
fast-in-Bed to After-the-Theatre Supper

THE NEW HOSTESS OF TO-DAY," by LINDA HULL HARNED, has a double appeal.

To the novice, or to one who has not had time to find out for herself the fine points of service and cookery, this book would be of great assistance, and it has its value for the experienced hostess, for it contains many new suggestions. It is easy to find anything which is wanted, as the book is well indexed, and is divided into chapters on: "Hints to the Novice," "Dinners and Luncheons," "Breakfasts," "Evening Collations," "Five o'Clock Functions," "Chafing Dish Creations," etc.

"Hints to the Novice" gives general instructions for setting the table and serving any meal, while the chapter on "Dinners and Luncheons" makes the distinction between formal and informal functions. "Breakfasts," of course, does not pertain to the usual home affair, the order of which is a matter of personal preference. There is a short discourse on the continental breakfast, and an excellent one on the formal meal which is often served at 12:30 o'clock, or after some formal function, such as the wedding breakfast. The directions for "Evening Collations" and "Five o'Clock" affairs are delightful, and would be a great help to the hostess who wishes to entertain either formally or informally. In the last chapter in this division of the book the marvelous achievements of the chafing dish are recounted.

From here on the book is divided and sub-divided into chapters of receipts for each individual course. "The Beginnings" of a meal, "Soups," "Fish and Fish Entrées." At the beginning of each of these chapters is an introduction with attractive illustrations and much valuable information.

As for the receipts themselves, they are clear, concise, and good, and in many cases, original. Occasionally there is one which appears fussy, but to the hostess who delights in fancy cookery these would greatly appeal, for they would give variety and originality to her menu.

There are many excellent ideas for making old dishes appear like new—for instance, a receipt for beef à la mode, or the old-fashioned pot-roast, which is economical, and yet so delicious that it could well be used for a not too formal dinner. Many of the receipts for meats call for new or unusual cuts which are usually inexpensive. There are also expensive and novel ones like the "Lamb—Roasted."

The chapters on canapés, entrées, sauces, and garnishings, are original and attractive, and the unusual combinations of vegetables are delicious. But what will please most people are the new and varied receipts for salads and desserts. (New York: Charles Scribner's Sons, \$1.50.)

"THE CHAFING DISH AND SANDWICHES," by ALICE L. JAMES, develops the many unrecognized, delightful possibilities of the chafing dish, and of informal, chafing-dish parties. This attractive little book, of convenient size, is from cover to cover, full of delicious, easy, and practical receipts for sandwiches and chafing-dish foods. Every receipt has been thoroughly tested and would assure success even to an amateur if the directions are carefully followed. One point which is emphasized is that the majority of dishes should be partly

prepared in the kitchen; so it is in the receipts for the final cooking that this book excels. These receipts are simple and concise. Often there will be a menu for an informal supper on one page and facing it the receipt for the main courses. There are also many excellent receipts for odd dishes which would give a touch of originality.

One delightful chapter which treats the always pleasant High Tea does not confine itself to chafing-dish cooking. The courses are formally served by the butler or a waitress, but one dish is prepared at the table—a sauce or an omelet made in the chafing dish. All the necessary ingredients for this are arranged on a tray and passed to the hostess, who prepares the dainty dish before the eyes of her guests; and, of course, among these delightfully planned light meals are delicious desserts for which receipts are given, though the chafing dish does not come into play here at all. The part which will appeal most strongly to the majority, however, is the chapter on sandwiches. It is comprehensive, original, and explicit. (New York and London: G. P. Putnam's Sons, \$1.25.)

"OUT OF THE BLUE GRASS,"

"THE HEART OF THE WHEAT," and **"CANDLELIGHT TEA,"** by LINA DUNLAP, are three new cook books. Nothing in the way of a cook book could be prettier than these three little books which come tied together with ribbon, and bound respectively in gold, blue, and white, the colors of Kentucky, in which state the books were published. Their daintiness and unusual titles would arouse curiosity and attract attention anywhere. Who would think that "Out of the Blue Grass" and "The Heart of the Wheat" could be books of cookery? The good things described in them fairly make the mouth water and fill one with a longing to be the recipient of southern hospitality. They are written in a delightfully casual southern style by one proficient in the art of cooking, but who fails to realize the necessity of detail in giving the receipts. Although in some cases they are not as accurate as those of the usual cook book, most of the receipts are excellent, and have the true southern flavor. They include many toothsome, southern dainties not generally known this side of the Mason and Dixon line.

"The Heart of the Wheat," which is bound artistically in blue, with appropriate cover design, contains receipts of many good things made from the wheat, beginning with Kentucky beaten biscuit, and going on to describe the process of making every known kind of bread, cake, and pie. "Out of the Blue Grass" tells all that could be desired about soups, meats, and vegetables. "Candlelight Tea," bound in white, and with a cover design showing a table dressed in snowy linen, and set out with candles, tea kettle, and all the dainty accessories of afternoon tea, is brimful of delicious beverages—hot and cold—salads, and sandwiches. While each book is complete so far as it goes, each adequately covering a certain portion of the menu, none alone would be sufficient as a thorough cook book. The introduction to "Candlelight Tea" most appropriately ends the series, being the last line of the song, "My Old Kentucky Home, Then, 'Good-night.'" (Kentucky: Transylvania Printing Company, \$0.00.)



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Decorated China

Haviland & Co.
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110 Exclusive Decorations in Open Stock. Dinner Sets, 112 Pieces, \$25 to \$1200
Breakfast, Luncheon, Tea, and Chocolate Sets.
Service Plates.

ROCK CRYSTAL AND ENGRAVED GLASS
COMPLETE TABLE GLASS SERVICE SETS
ELECTRIC LAMPS, TEA TABLES, CLOCKS, BRONZES.

Haviland & Co.

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NEW YORK CITY



There's just
the difference
between a raw,
poorly made Cocktail and a

Club Cocktail

that there is between a raw, new
Whiskey and a soft, old one.

The best of ingredients—the most
accurate blending cannot give the
softness and mellowness that age
imparts.

Club Cocktails are aged in wood be-
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Cocktail can be as good.

Manhattan, Martini and other
standard blends, bottled, ready
to serve through cracked ice.

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Sole Proprietors
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"The Star" ASBESTOS TABLE PAD



The best table
pad made

will protect your table
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dishes or moisture.

Made round, square or
oval, of specially pre-
pared asbestos, covered
with heavy, double-faced
cotton flannel. Folds
conveniently. Special sizes
to order.

Doily, chafing-dish and
platter Mats, 5 to 18
inches—round, square or
oval.

Look for Trade Mark
"Star."

Booklet on request.

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153 W. 62d St., Chicago, Ill.

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Housefurnishing Warerooms

Cooking Utensils and Moulds of every description,
Metal and Fireproof Porcelain

Fine China, Earthenware and Glass, Cutlery

Kitchen and Laundry Furniture, House-Cleaning Materials,
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Refrigerators { Metal-lined, Glass-lined, Enameled Steel-lined
Sanitary, Efficient and Economical
Best Quality Only

45th Street and 6th Avenue New York

AURORA

Light-Weight Draperies

Before you decide on your
hangings see the genuine
"Aurora."

"Aurora" is a mercerized
fabric with the sheen, softness
and durability of silk, at a
fraction of the cost. It comes
in many patterns and colors—
arts and crafts, mission, period
and floral designs, also plain,
"Aurora" retains its lustre.
Imitations lack this silk-like sheen,
becoming even duller in use. The
name "Aurora" is woven at the
top of Curtains and end of Yard
Goods. Stores gladly supply
samples.

MOSS ROSE QUALITY
DRAPERIES



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ARROW Tango SHIRTS

are an essential addition to the evening wardrobe of the well-dressed man. They are offered in fine-pleated, tucked or "Mushroom" bosoms, and are remarkable for their exquisite workmanship.

\$2 and up.

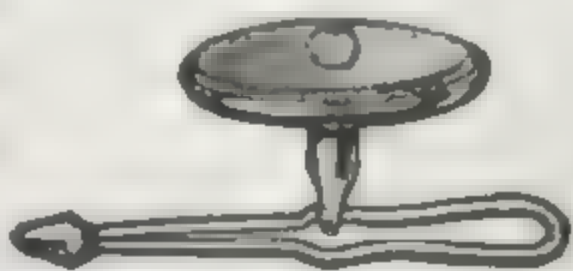
CLUETT, PEABODY & COMPANY, INC.
MAKERS, TROY, N. Y.

YOU NEVER WORRY

for fear of mussing your
shirt front when you wear

Krementz Bodkin-Clutch Studs and Vest Buttons

They Go in, through the stiffest buttonhole, Like a Needle, and then pushing the bodkin-clutch to one side, They Hold Like an Anchor, till you are ready to release them.



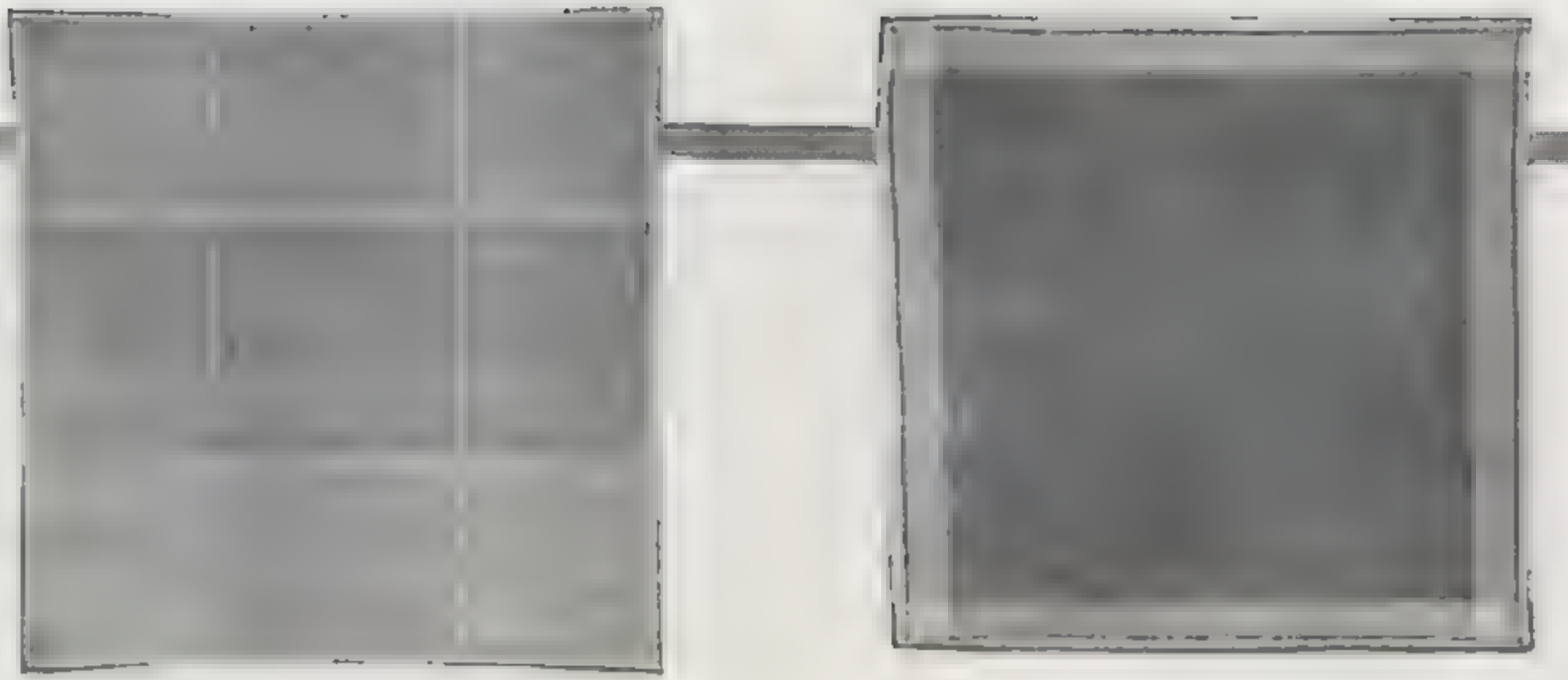
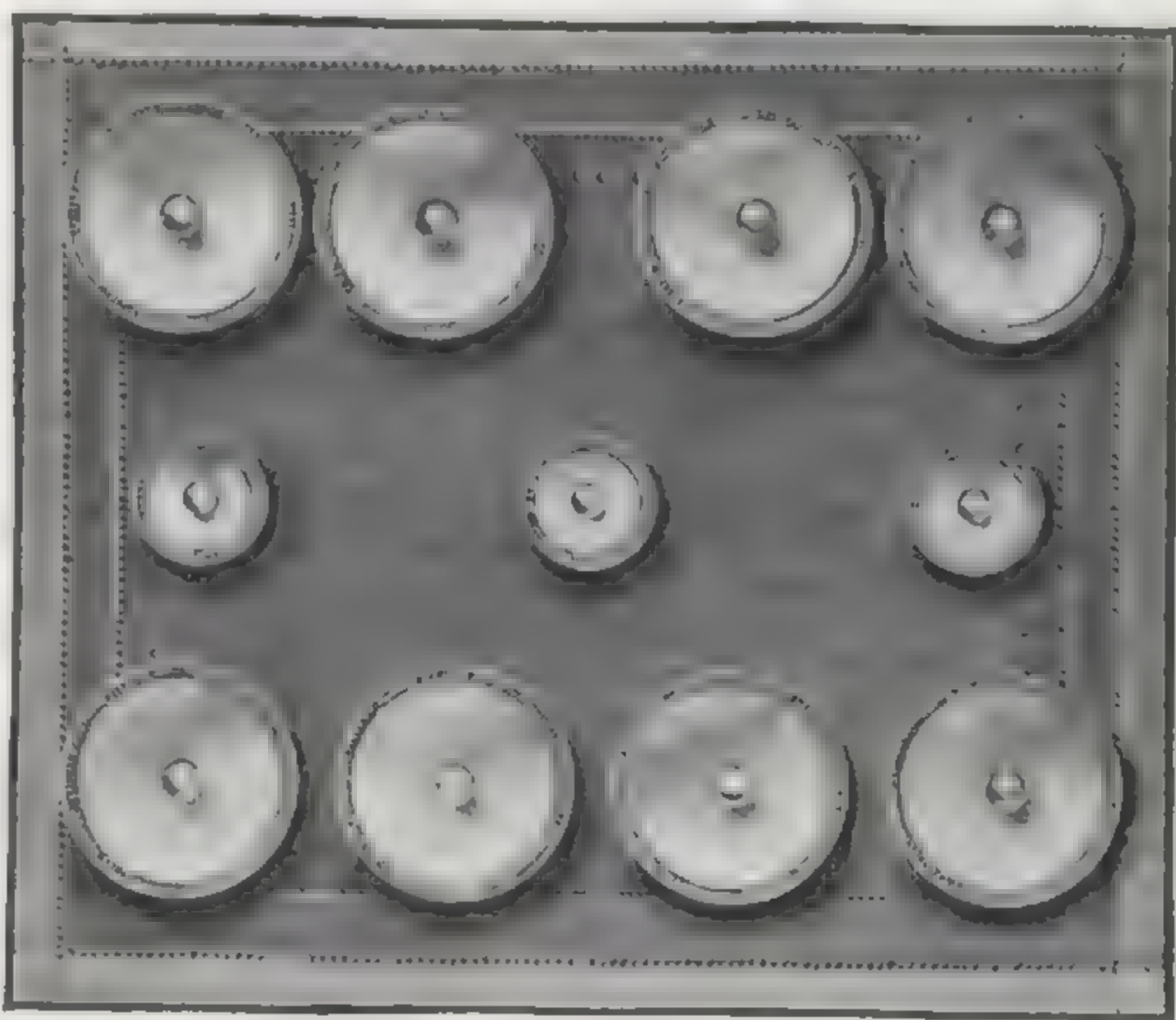
No spiral springs, no hinge joints; no loose parts or hollow tubes.

Made with exquisite nicety of finish in every grade up to the finest mother-of-pearl set with pearls or precious stones, and mounted in gold or platinum.

At the leading jewelers. Booklet on request.

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.

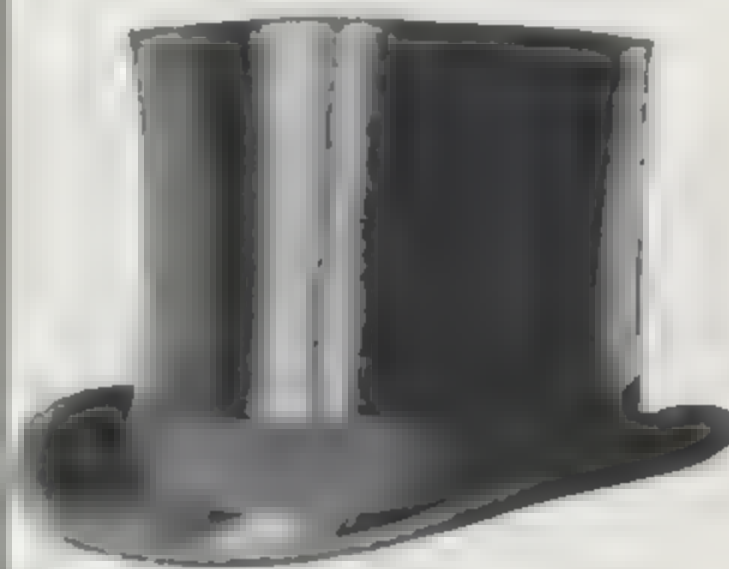
Makers of the famous Krementz Collar Buttons



The new linen handkerchief of unusual sheerness crushes up to a mere nothing in the dress coat pocket

The WELL-DRESSED MAN

Small Conveniences and Some New, Fine Shadings Allowable in Evening Dress, that Most Strictly Formal Department of Masculine Attire



An accepted American shape with a glossy crown encircled by a silk grosgrain band



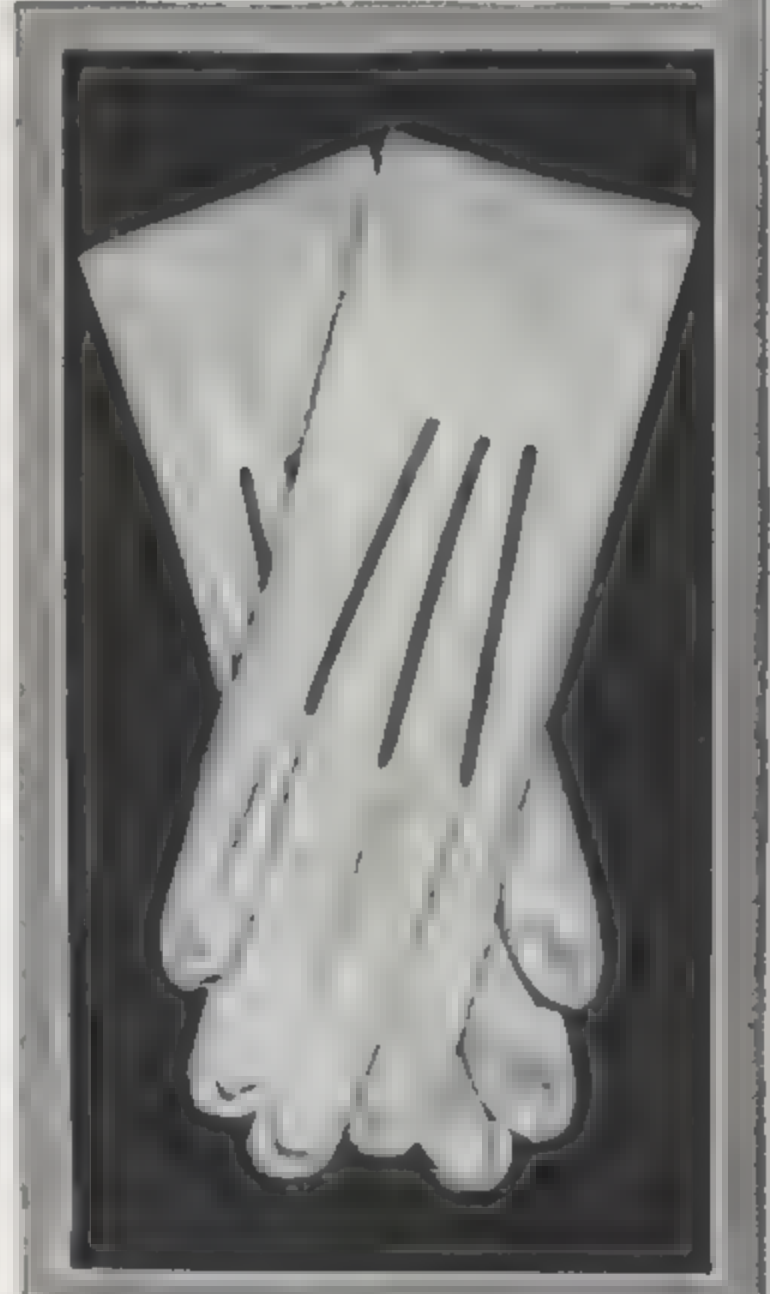
The crown, banded with cloth, shows a combination of French and American ideas



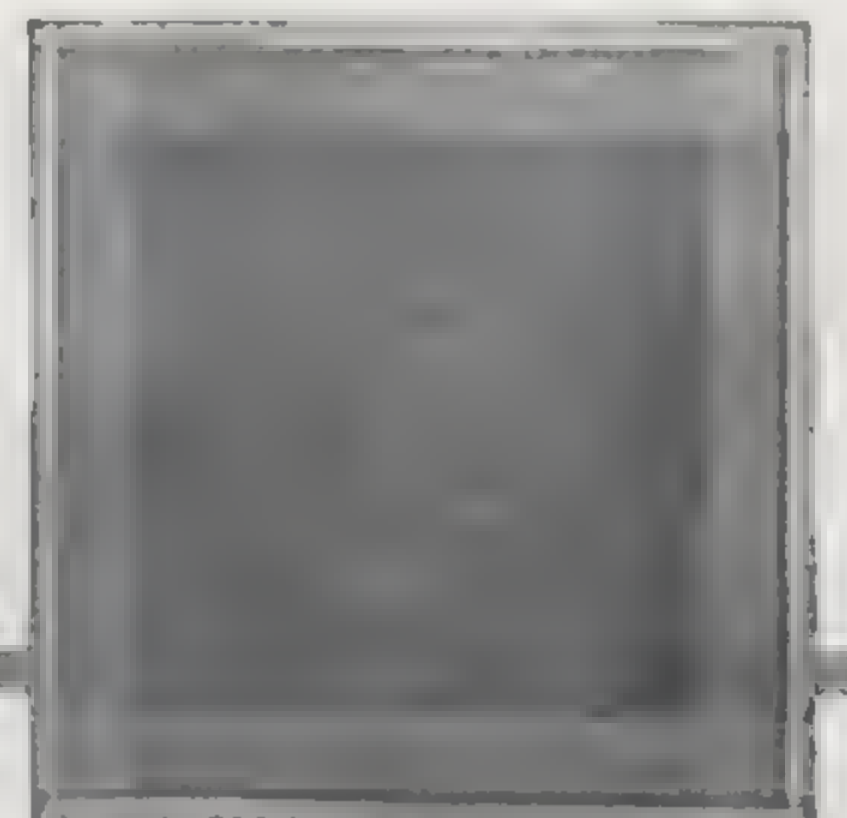
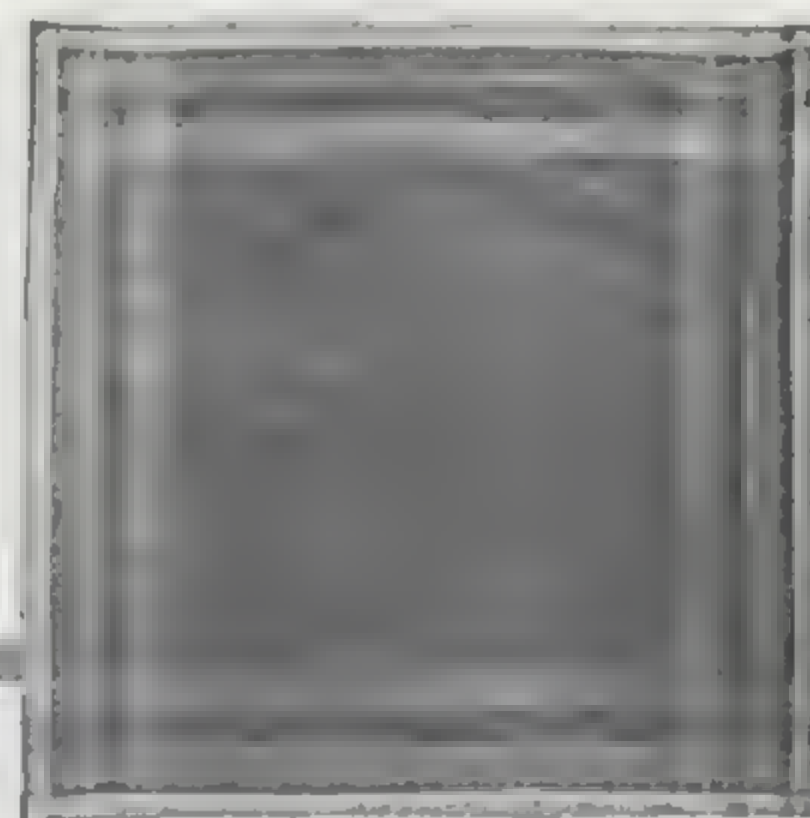
The conventional style of all-white, glacé kid glove for evening wear



The dress tie, in plain, ribbed, and figured weaves, is now made on a band, open in the back; in front it slips under a button and in back fastens with a button. This does away with a fresh tying every time it is put on



Somewhat unusual are white kid gloves with gray silk embroidered backs



These new handkerchiefs for evening wear are hemstitched by hand and attractively bordered. They may also be had for afternoon wear in the same quality, with similar patterns in delicate color combinations



The Locomobile Berline

Exhibits advanced tendencies in closed car modes. Rounded body surfaces produce graceful outlines from every angle of view. Interior features of interest are dainty corner lights and mirrors, deep, luxurious upholstery of inviting pattern, concealed toilet cases, telephone, frameless windows that can be raised and lowered without effort, and other attractive refinements. Locomobile Closed Cars for 1914 may be seen at our branches in the larger cities. Further details with prints from the Locomobile Studio, and special book of color plates will be forwarded on application.

The Locomobile Company of America,
Bridgeport, Conn.

The Borland Electric

THE family's Borland Electric day begins at 8 in the morning—or earlier. From that time on it is in use until everyone is in bed—12 or 15 hours later.

Anybody can run it—it's as simple as A. B. C. The work was all done before you got the car and everything's ready—driving it is easy, natural, delightful.

The Family Town Car

Whether it is a trip through traffic-impeded streets or a jaunt out to the golf-grounds in the tonic Autumn air, the Borland is always steady and dependable.

Five forward-facing seats, luxurious appointments—every final touch is there. Somehow everyone in the family seems to have been remembered when the Borland was built—it gives so much pleasure and happiness to them all.

The Borland Coupe

Horizontal control from either front or rear seat; six forward and three reverse speeds. Automatic cut-out disconnects power when emergency brake is applied. "Exide" batteries, standard equipment. \$2900.

The Borland Electric Roadster

This car, with the snap and dash of the latest gasoline roadsters, has all the obvious advantages of the electric—comfort, cleanliness, low upkeep. Its trim appearance, its speed and mileage capacity make it an ideal car for the business and professional man. \$2550.

Send for the beautiful Borland Poster Book

The Borland-Grannis Company
316 East Huron Street
Chicago



SMART FASHIONS for LIMITED INCOMES

(Continued from page 47)

of the flowers at the belt. Limited incomes, however, will have to be content with less extravagant slippers.

IN A NEW SHADE OF BLUE

There is a lovely new shade of blue that the woman with whom blue is a favorite and becoming color should adopt. It is named "hedge sparrow" for it has a soft gray over-shading. This is an ideal shade for afternoon wear, or for theatre and dancing frocks when something well removed from the perishable, and yet not somber, is desired. The gown sketched on the right of this page is in satin of this color, trimmed with bands of silver-gray net. The entire vest is of net, corded across the top, and showing faintly beneath, a second vest of fine Valenciennes lace. Antique silver lace forms the buttons and tassels, and the tiny buttons of the sleeves are of silver tissue. This is the kind of gown that comes in for all sorts of indoor uses in winter, and fits one with something smart to wear without a coat in the first warm days of spring.

THE SEMI-FORMAL EVENING GOWN

Most attractive of new styles shown up to the present time are the semi-formal evening gowns. These graceful models are kept simple to fit their uses, and consequently take unto themselves a certain girlishness and freshness beyond which the elaborate gowns have passed. They also allow for a certain leeway in the choice of trimming and coloring that makes them picturesque in the extreme. One of the most fetching is sketched in the drawing at the top of page 110. It is just such a gown as the limited wardrobe can look upon as its mainstay. The skirt is a grayish heliotrope charmeuse with an outstanding tunic of gray net on

(Continued on page 110)



The evening gown made of taffeta can be danced in to one's heart's—
and one's pocketbook's—content

ERRATIC IN LINE

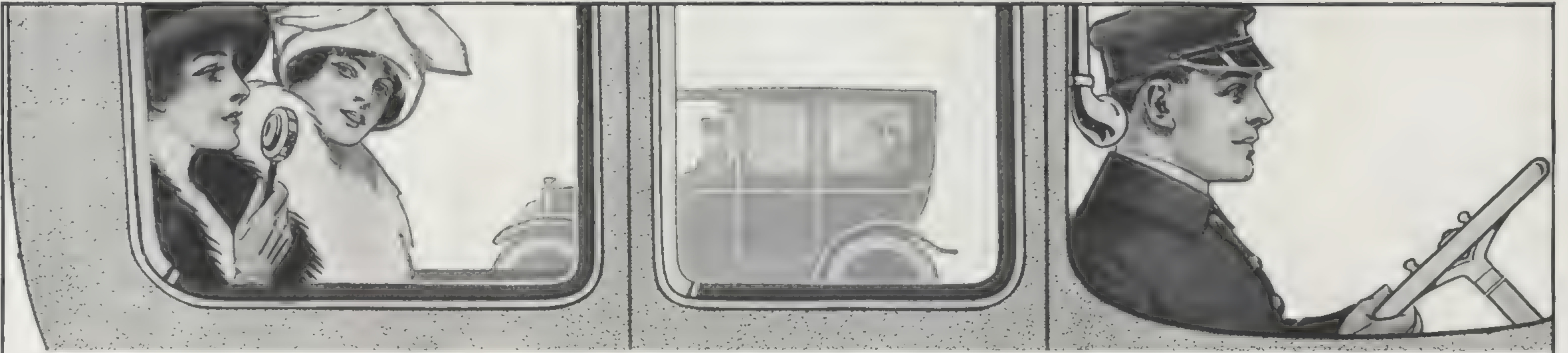
The second sketch on page 47 is of a frock rather erratic in line, but one that is useful for the limited-income wardrobe since it is made from two materials, and therefore is an excellent model for doing over an old gown. Its color is the *tête de nègre* tone so popular in Paris, and twice welcome because of its dark serviceability. The skirt is of ratine, gathered slightly to the belt, while the entire bodice, and the short front tunic, are of a matching supple satin banded with velvet. Around the neck is an up-standing frill of cream net, and net edges the sleeves. Once in a while it just happens that there is a survival of an odd skirt in the wardrobe that is a dead loss unless brought into use by some such scheme as this.

THE DURABLE TAFFETA DANCING FROCK

Though in the season just past the popularity of taffeta was dimmed a bit, this autumn it has been taken up in Paris with renewed fervor, and is being made up into the most attractive models. For evening gowns it is invaluable, since its wearing qualities are so good. Taffeta can be danced in to one's heart's content without losing its freshness. A lovely frock of yellow taffeta is reproduced in the left illustration on this page. The tulle vest is outlined with yellow chiffon bands. At the belt, which is made of three cordings of the silk, nestles a cluster of old-fashioned flowers, a real nose-gay introducing the colors of the blue forget-me-not, purple pansy, pink rosebud, and yellow columbine. The tunic is gathered into the front seam. With the original of this frock were worn yellow, clocked stockings with brocaded slippers that repeated the various colors



To the devotees of blue has been given a new tone, "hedge sparrow," which combines well with silver



A New Convenience for the Closed Car

You have probably been annoyed by the unsatisfactory speaking tube, finding it difficult to make the chauffeur hear and understand your directions. There is a little telephone made now for limousines and all closed cars. It makes your comfort complete when using your car for shopping, for calling or other purposes, enabling you to give your instructions to your chauffeur in ordinary conversational tone, even when the car is running at a speed that would make it almost impossible for you to be understood through a speaking tube, due to the street noises and inrush of air and dust.

Western Electric Chau-Phone

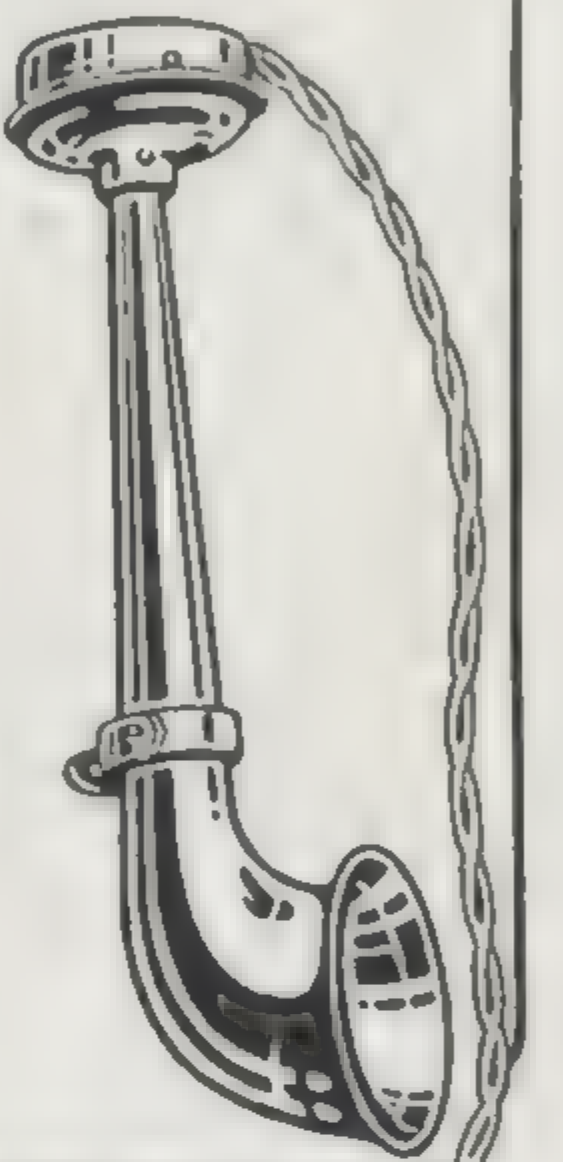
can be readily installed in old as well as in new cars. It's easy to have it put in when the car is being fitted up for winter use. The Chau-Phone consists of hand transmitter for the passenger, connected to a loud-speaking receiver at the chauffeur's ear (the receiver is so designed that it is adjustable to car with right or left drive).

The price is only \$25, and the repair man, automobile supply dealer or garage can furnish it. If, for any reason, it cannot be readily secured there, we will ship direct, prepaid, on receipt of price. The name "Western Electric" itself is a guaranty of the quality of this telephone, which is made by the same company that makes all the Bell Telephones.

Among the cars on which the Chau-Phone will be regular equipment in 1914 are: *Locomobile, Pierce-Arrow, Peerless, Marmon, Fiat, S. G. V, Premier, Pathfinder, Haynes.* SEND FOR CIRCULAR. 181-O.

WESTERN ELECTRIC COMPANY

Main Office, 463 West St., New York City
Branch Houses: All principal cities. Agents everywhere



**FRENCH
GERMAN
SPANISH
ITALIAN**

Is Easily and Quickly
Mastered by the

LANGUAGE-PHONE METHOD

Combined with
ROSENTHAL'S PRACTICAL LINGUISTRY

With this method you buy a native professor outright. You own him. You hear his living voice repeating each word and phrase correctly and distinctly. He speaks as you choose, slowly or quickly. When you choose, night or day. For a few minutes or for hours at a time.

Any one can learn a foreign language who hears it spoken often enough. And by this method you can hear it as often as you like. You simply practice during spare moments or at convenient times, and in a short time you speak, read and understand a new language.

Advantages That Make It Ideal for Home Study.

It is not expensive—you or any member of the family may use it.

The lessons are a recreation, never a task, because they deal with interesting and practical subjects from the start.

You hear the language spoken and speak it yourself from the very first lesson.

You can have the lessons at such times as you are in the mood to listen, because the teacher is always at your service.

These are only a few of the many advantages that have attracted thousands of men and women—in all professions—in business—in society—to this method, as the most perfect, natural and successful way of acquiring a foreign language.

This method is highly endorsed and recommended by leading authorities of the following universities and colleges:

Yale, Princeton, Johns Hopkins, Cornell, U. S. Military Academy, Boston, Virginia, St. John's College, Minnesota, College of St. Francis Xavier, St. Joseph's College, Colorado, Pennsylvania, Stevens Institute of Technology, De La Salle Institute, Brown, Columbia, Manhattan, New York, Michigan, Chicago, Syracuse.

A knowledge of a foreign language broadens the intellect, widens your acquaintance commercially and socially, perfects your conversational powers, and adds enjoyment to your reading and travel.

Why not decide now to acquire this great gift? On request we will send a very interesting "Treatise on Language Study." Also particulars of Free Trial Offer and easy payment plan.

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THE LANGUAGE-PHONE METHOD

942 Putnam Building, 2 W. 45th St., N. Y.

Globe-Wernicke Sectional Bookcases



—will lend style
to any room;
and their utility
is as noteworthy
as their beauty.

WHETHER your books are few or many, a Globe-Wernicke Bookcase will accommodate them exactly. Whether your floor space is roomy or limited, a Globe-Wernicke Bookcase will make an arrangement as beautiful as it is convenient. Whether your library is furnished in mahogany, golden oak or mission, elaborately or simply, there is a Globe-Wernicke style and finish that will harmonize perfectly with your other library furnishings.

Your local Globe-Wernicke representative will personally demonstrate these things to you if you will call on him. Catalog No. 49 tells you all about Globe-Wernicke Bookcases. Secure it from your local agent, or write direct to us. Where we have no local representative we will ship on approval, freight prepaid. Write for Catalog No. 49 today.

The Globe-Wernicke Co.

Makers of Sectional Bookcases and Filing Cabinets

Factory, CINCINNATI

BRANCH STORES: Boston, Washington, Philadelphia, Chicago, New York, Cincinnati



**COSMUS & WASHBURN
SOCIETY STATIONERS**
546 FIFTH AVENUE NEW YORK

PRODUCE THE UNUSUAL IN ALL KINDS
OF SOCIAL STATIONERY CONSISTENT
WITH GOOD TASTE AND CORRECTNESS
OF FORM



WEDDING
INVITATIONS
TEA and
AT HOME
CARDS
ODD
MONOGRAMS
and
HERALD C
WORK



FIFTH AVENUE and 45th STREET

"Le Dernier Cri à Paris"
FALL 1913



LIEBERMAN & SIEGEL

Ladies' Tailors and Furriers

6-8 East 46th Street

Near Fifth Avenue

NEW YORK

CORRESPONDENCE INVITED

ANNOUNCEMENT



"SPRINGING NEW ONES AGAIN"

THAT'S MY HOBBY

Here are the two snappiest Fall Models Right off the Paris Style Griddle. As usual, I'm showing them first.

S. M. B. Model 108—Pat. Pump—Large Cut Steel Buckles. New Spanish Heel—\$8.50. Made in Dull Kid, Black Suede, Cravenette and all Satins, without Buckles—\$5.00

The Strapped Cothurn—Extremely snappy and chic and a big Paris Hit. Louis XV or Cuban Heels. Silk covered Rings—Cut Steel Rhinestone Buckles and Ornaments. White or black satin in stock.

Both Models made in our "Bench Made Shop." Also a complete line of new Fall Models in High Shoes.

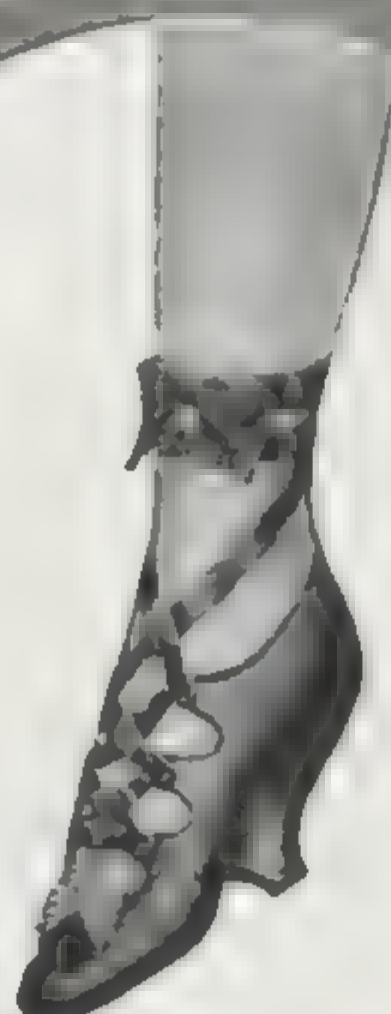
Write for catalog—it will interest you.



William Bernstein
SHORT VAMP SHOES

(Reg. U. S. Pat. Office)

54 WEST 31st STREET
and 1591 BROADWAY
NEW YORK CITY



The semi-formal evening gown is the "pièce de résistance" of the after-night-fall wardrobe

SMART FASHIONS for LIMITED INCOMES

(Continued from page 108)

which are appliqué flowers of silver cord and blue and green ribbon. Across the bust is a plastron of silver lace. The girdle is of sage-green, bayadere velvet ribbon, fringed in silver, and it is hung just above a rose, heliotrope in color, and with green foliage, that holds the drape of the skirt. It is an excellent suggestion for doing over an old evening gown in which the bodice has more than likely given out while the skirt is still new.

AN EXCEPTION TO THE ECONOMY RULE

The woman of limited income should get away from the idea that good management and economy necessarily mean keeping religiously out of the expensive shops. Though she is not able to make her large purchases at these exclusive places, yet there are certain things that she would do well to buy there. Take, for instance, artificial flowers. Again and again in this department of "Smart Fashions for Limited Incomes" has been advocated the distinction of the simply made chiffon gown in a smart and well-chosen color, with practically no trimming save a handsome flower tucked in the girdle. At certain large Fifth Avenue shops are to be found exquisite flowers which are worth two of a less expensive variety. These imported flowers, made in Paris, are beautiful beyond words, and fully capable of accomplishing in themselves the main effect of a costume. Of course, they are not to be had for little money. A single rose with foliage costs \$5, but if simplicity be preserved in the frock itself, a stunning flower like this can be afforded. One such lovely blossom is a great, full-blown, pale-yellow tea-rose with pinkish tones near the center. Very smart is a black velvet rose redeemed from somberness by a foliage that is black on one side and green on the other. One should never be afraid to venture into the high-priced shops when in search of such accessories, for it is the small things of dress that count, and those small things must be

perfect in themselves. Frequently these shops have sales of these flowers, and real bargains may be obtained.

A WORD OF WARNING

Another word of advice that is also a warning is to beware of letting September slip away with no thought for the cold weather. It is all very well for the woman who has many gowns to drift through the autumn days without beginning to think of her dressmaking, but when there can be but one winter suit, and when that one needs doing over, it should be seen to as soon as possible; then it will be ready, and the annoyance of having to look shabby in summer clothes while it is being fixed will be avoided. This sort of foresightedness means a great deal to the woman of limited wardrobe and income.

A SERVICEABLE ACCESSORY FOR THE NECK

The plaited frills and fichu arrangements in such filmy materials as tulle, net, and chiffon, that have been so much worn about the neck of the summer costumes, will continue to be worn this winter, but the practical woman realizes that these fascinating materials are all too perishable for constant wear. One must, therefore, have at least one frock with more lasting neckwear. A pretty, yet durable, treatment was seen on a recently imported gown of fine blue serge. The gown itself was made with a simple draping of the skirt and a perfectly plain bodice. Purple chenille was used at the bodice seams in an over-and-over stitch, and there was a bit of purple trimming on the dark blue chiffon buttons. But the point of special interest was the collar of heavy écru linen which was cut to turn back from a close-fitting neck-opening. It hugged up against the back of the neck and lay against the front in two rounded ends. It was finished on the edges with the purple chenille, and there was a pattern on the collar of the same embroidery in a bold but compact design.

"Perfect Figure Lines"

EVERY woman can be assured of perfect figure lines if she wears Madame Lyra Corsets, and "just the right model of Madame Lyra Corsets for her individual needs." There is that model among the innumerable styles which are designed for all types of figures, slender, medium and stout. The free, lithe, willowy figure of the smart, low bust, the unrestricted waist and the straight, sweeping hip is correct. It is yours, if you wear the Madame Lyra Corset model designed for you.

I would suggest that you ask to see the latest models of Madame Lyra Corsets in any high grade corset department. Try a pair of Madame Lyra Corsets, and note the modish lines it gives you.

If you cannot obtain Madame Lyra Corsets through a local merchant, I will send you direct whatever Madame Lyra model you wish, upon receipt of the retail price, post or express prepaid.

For further information, write me personally, care of Lyra Corset Makers, Lyra Building, Detroit, Mich.

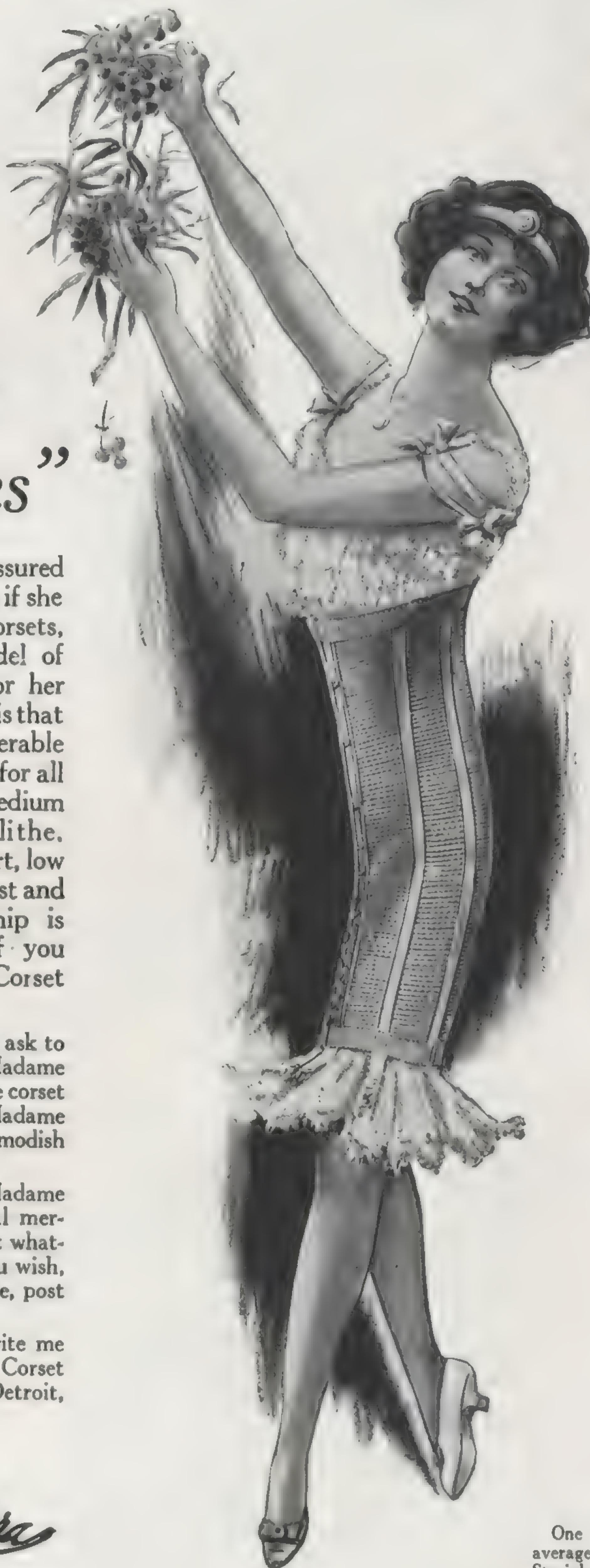
Very cordially,

Madame Lyra

LYRA CORSET MAKERS

Executive Offices, Detroit, Mich.

New York Chicago San Francisco Paris



*Madame Lyra
Corsets*

\$3.50 to \$25.00

*Send for Fashion Plates
showing
Many Modish Models
For All Figures*

Model 12008
as illustrated

ELASTIC TRICOT CORSET

One of the novelties of the season. Designed for the average and medium figure, low bust, very long down. Straight line garment throughout. Straight around. An ideal corset to reduce and prevent the figure from spreading. The few bones are in satin casing. Boning is so placed as to avoid pressure on the hip bone, and also to maintain very straight lines at back of figure. This garment gives beautifully graceful and relaxed lines. Heavy silk elastic tricot, white, 20-34, \$20.00.



College Foods

Puffed Wheat and Puffed Rice are favorite cereals on the tables of college students.

They are rarely missing there.

These foods were invented by a college professor. They embody the best that experts know about fitting grain foods for digestion.

They are always crisp and ready.

They are delicate and thin.

The taste is like toasted nuts.

And, where girls are concerned, one main appeal is their use in candy making.

Puffed Grains are scientific foods. Every granule is steam-exploded. They are the best-cooked cereals men have ever created.

But their chief attraction is their simple deliciousness. You will find them served wherever people enjoy the unique and dainty.

Such folks, young and old, are now consuming forty million dishes monthly.

Puffed Wheat, 10c *Except in*
Puffed Rice, 15c *Extreme*
West



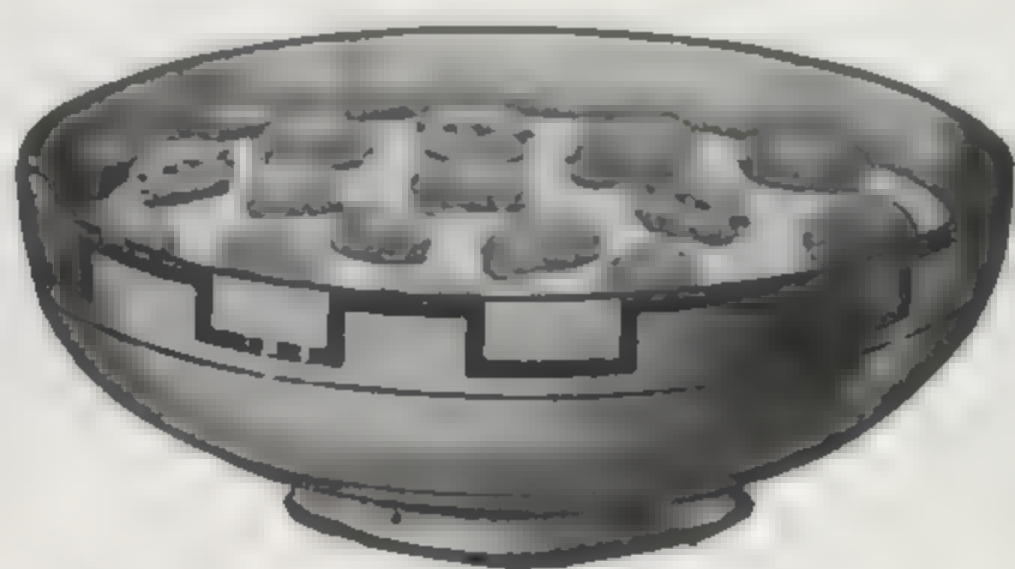
**With Cream
and Sugar**

Serve in the morning with sugar and cream. Or mix them with any fruit.

When you serve ice cream, try Puffed Grains as a nut-like garnish for it.

Try them as wafers in soup.

Try crisping the grains with butter some time, to be eaten like popcorn or peanuts.



**Like Crackers
In Milk**

For luncheons or suppers serve in bowls of milk. The grains are crisp and toasted, bubble-like and thin. And they are four times as porous as bread.

They are whole grains made wholly digestible, so they do not tax the stomach.

Note how these dainty grains melt away into almond-flavored granules.

The Quaker Oats Company

Sole Makers

(452)

SEEN in the TOY SHOPS

FEW people can resist walking through the toy shops, for it is amusing to see the ingenious things which are now made for children. Even the dollies no longer have the round face, big, blue eyes, and shock of yellow hair, which endeared them to the childhood of the shopper; modern dolls have real hair and real baby expressions. In many cases they are unbreakable. Fully dressed, a good doll is usually priced at \$4.50 and undressed at \$1.25. Many of them, however, are priced as high as \$10 or \$12.

The baby doll shown at the top of the page is flaxen-haired and blue-eyed. She wears a dress and cap of white lawn trimmed with embroidery, and a sash of blue or pink ribbon, as desired.

The older doll shown on this page has brown eyes and dark hair, although a light-haired one of the same kind may be had. This doll wears a pretty little white dress trimmed with lace, and an attractive petticoat. The shoes and stockings are of the best quality, and come in either pink or blue.

Small boys as a rule had rather play with an animal than a doll, thinking it more befitting their dignity. An especially attractive Newfoundland dog of white plush with big, black markings and flapping ears is shown at the lower left. It may be carried conveniently under the arm, although it is quite a good-sized toy.

A white plush terrier with most intelligent eyes and that air of alertness which is peculiar to this



A blue-eyed, flaxen-haired baby doll for \$4.50



For \$4.50 a daintily frocked dolly old enough to stand alone



A clown loops the loop in an automobile. Price, \$1.25

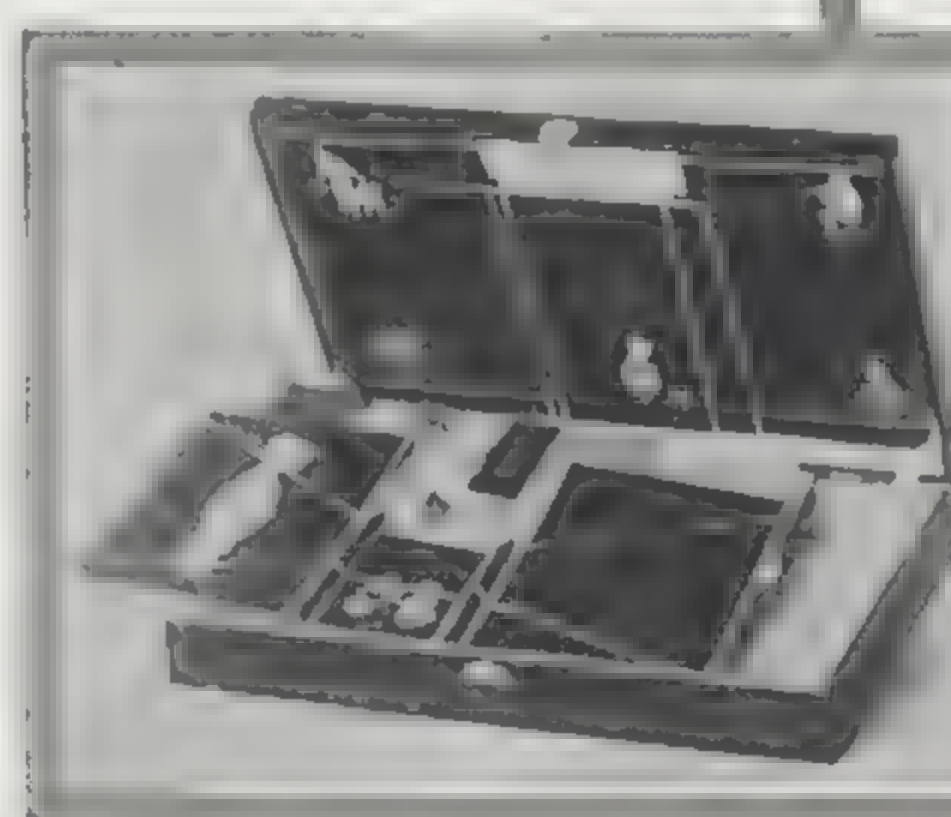
A monkey drives a novel motorcycle. Price, \$1.75



A plush dog with the markings and the build of a noble Newfoundland. Price, \$3.50



An alert, plush terrier with eyes shining with intelligence. Price, \$1



For \$2, a "cut-out" box full of fragments of people and things



A small carpenter box for \$1.25 contains the makings and furnishings of many a house

breed, has a little wheel attached to each of his four paws. He wears a good dog collar with a leash by which he may be dragged around by a small boy or girl.

The monkey shown between the two dogs is seated on a fascinating, four-wheeled contrivance which may be pulled about at the heels of a child by a string. The pedals of the machine work just as though they were operated by the monkey.

A new mechanical toy, illustrated above the monkey, is a foolish little clown in an automobile which loops the loop in a most entertaining way. Once the toy is wound up off it rolls with the monkey sometimes right side up and sometimes upside down.

"The little carpenter" is the name given to the very complete set of wooden blocks, shown at the lower right of the page, which may be fashioned into all sorts of miniature houses and household furniture. With the box of blocks come pictures of the houses which may be constructed, and a hammer to tap the different parts into place. This is an excellent toy for a small boy, as it develops his imagination and amuses him at the same time.

The "cut-out" box of colored paper, photographed beside the carpenter box, is also a splendid device for amusing a child. Cutting out the figures and putting them in place in the scenes described develops some little skill of arrangement and gives a child an idea of rudimentary color combinations.

NEW YORK

AWARDED *GRAND PRIX* FOR GOWNS ST. LOUIS INTERNATIONAL EXPOSITION.

PARIS

Caroline



Formerly of Michigan Avenue, Chicago, announces her

NEW YORK OPENING—OCTOBER 1, 1913

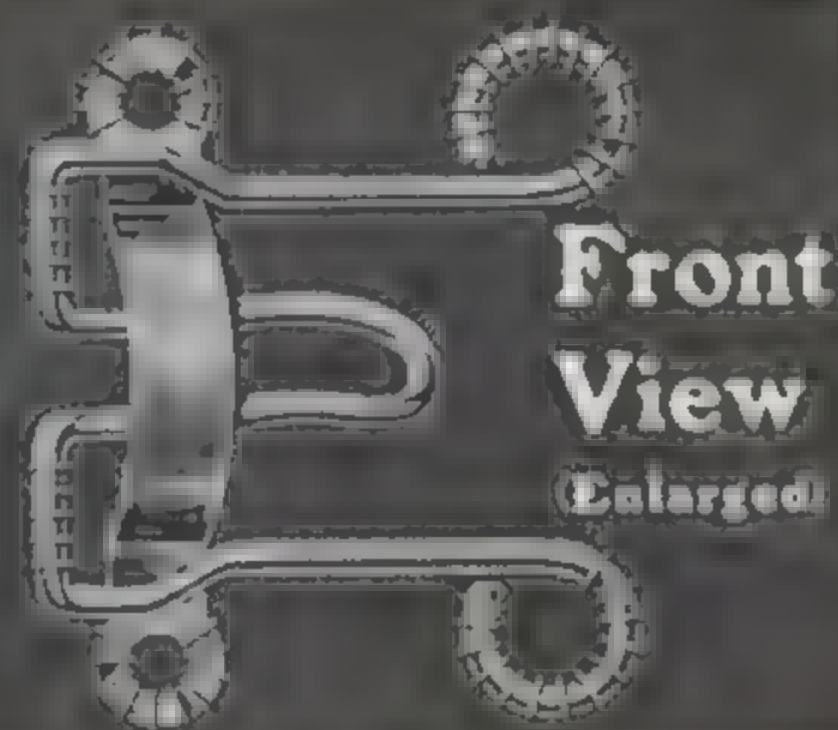
Q When Caroline was only 21 years old, she was at Jays in London, designing gowns for Mrs. Langtry, the Countess of Spencer, the Marchioness of Salisbury and other celebrities.

Q Paquin requested Caroline to take charge of her Downing Street place in London—but Caroline decided to return to America and win the same appreciation in New York that made her successful in Europe, and also won for her the Grand Prix for artistic merit, individuality and color blending, at the St. Louis International Exposition.

Q Assisted by her well-trained staff, Madame Caroline will uphold her reputation for originality, exclusiveness, and quality. She offers many imported models and original creations in morning, afternoon and evening gowns, suits and wraps, both simple and elaborate.

Q When you have your gowns made at Caroline's they will bear the stamp of perfection in taste that is synonymous with her name. Call at Caroline's when you are in New York or write to her.

28 WEST 38TH STREET, NEW YORK CITY



The slight bend of the eye holds it away from the fabric and prevents its being punched and torn.

Perfect Fastening

A perfect gown demands a perfect fastening. Prevailing fashions dictate that the lap must be flat—a requirement met by the hook and eye that's flat. They make the lap look like a sewed seam.

Doric Hooks and Eyes

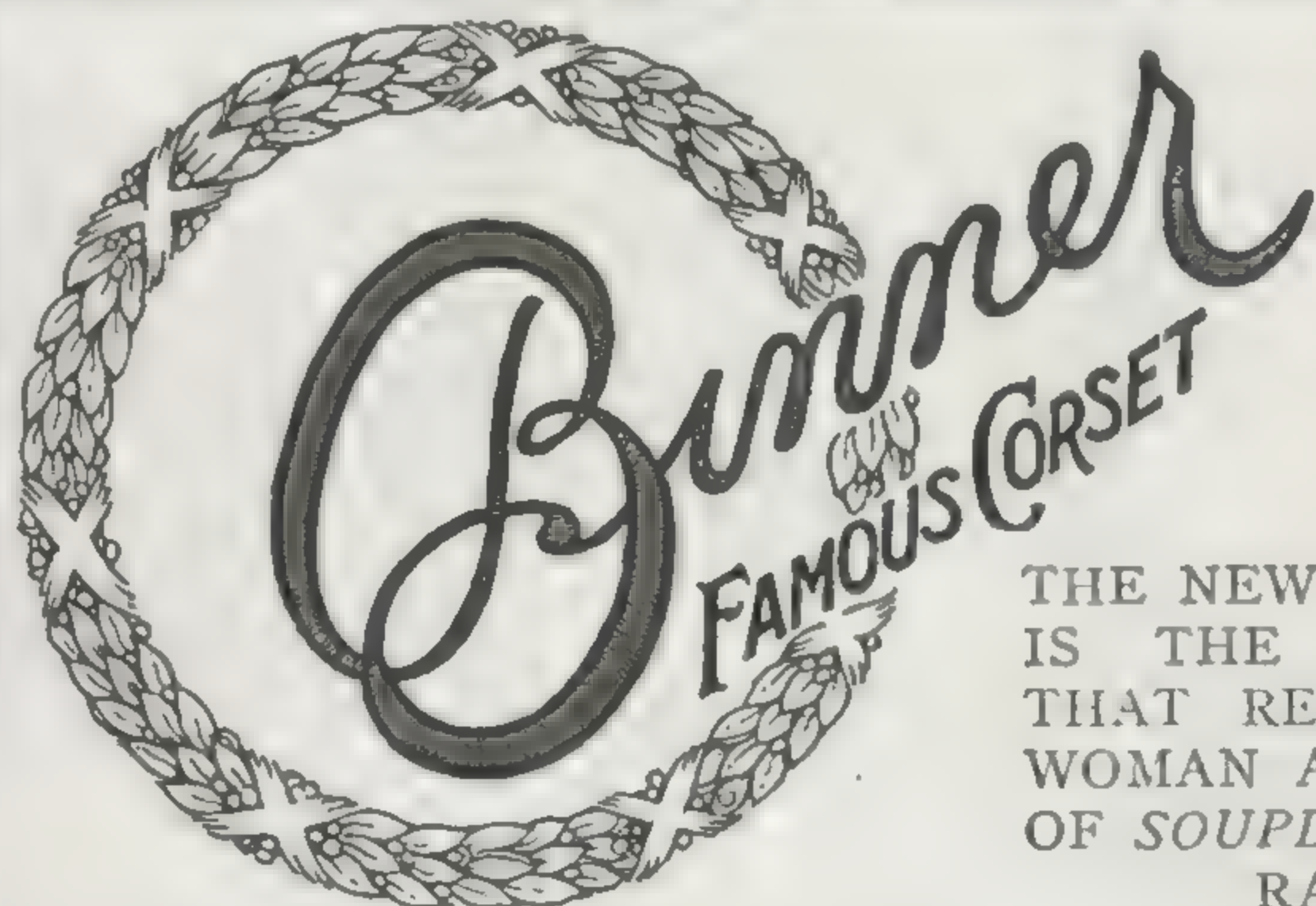
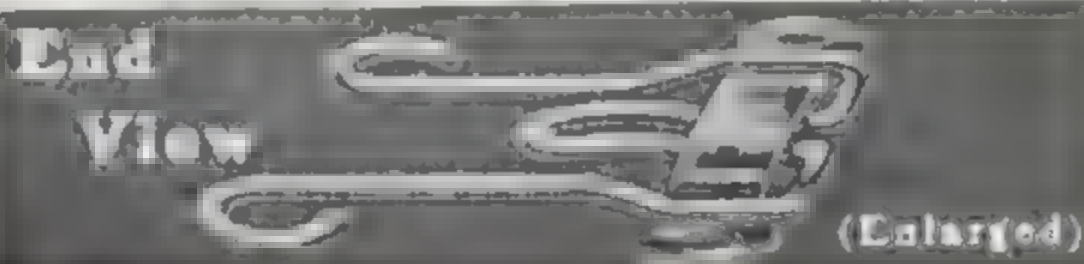
Trade Mark Reg. U. S. Pat. Office. Pat. Feb. 11, 1908.

The kind that's flat. Made in four standard sizes, both black and white. No. 1 Small. No. 2 Medium Small. No. 3 Medium. No. 4 Large. Guaranteed not to rust or stain.

Send name and address and that of your dressmaker with 2c postage. We will send full 10c card. State size and color.

STERLING PIN CO., Derby, Conn.

Doric Hooks and Eyes are only one-third as bulky as "fishhook" hooks.



"... The figure of to-day has more womanly charm than ever!"
Mme. Binner.

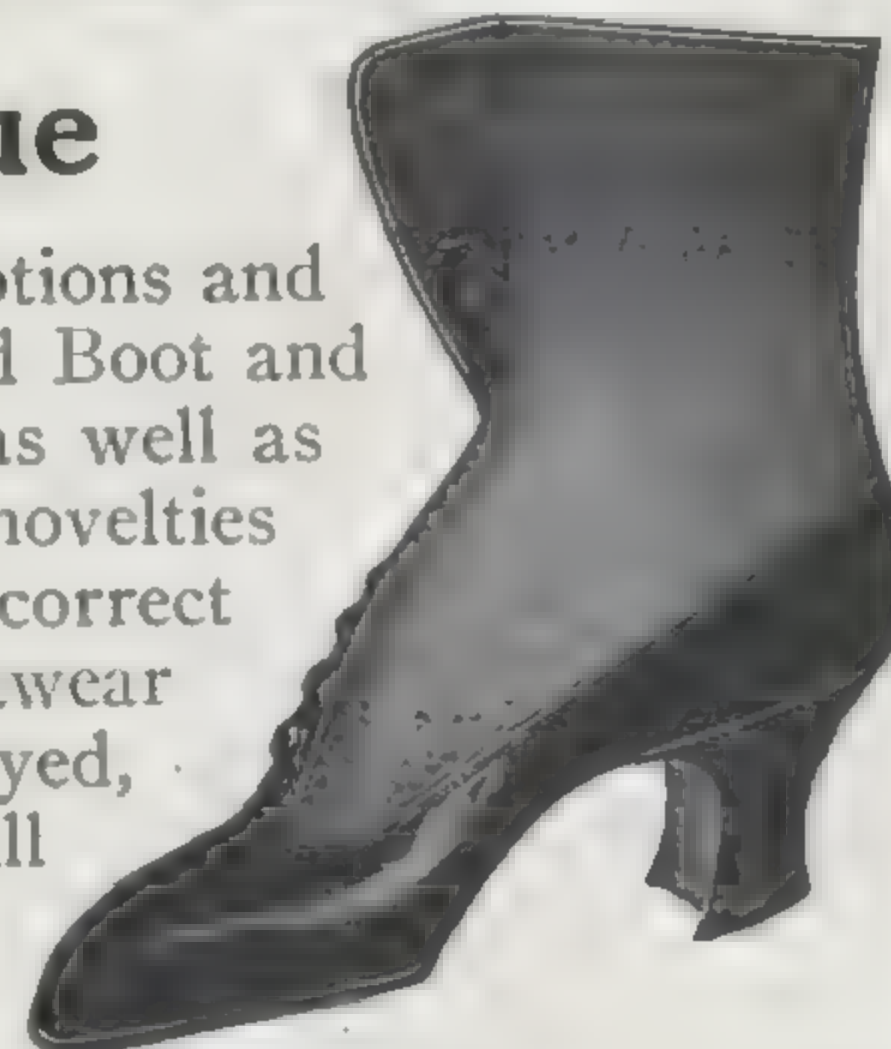
THE NEW BINNER CORSET IS THE IDEAL CORSET THAT REGAINS FOR THE WOMAN ALL THE BEAUTY OF *SOUPLISSE* AND NATURAL GRACE.

AFTER OCT. 1ST, NEW ADDRESS: 561 FIFTH AVE., NEW YORK

OLD ADDRESS: 18 EAST 45th STREET, NEW YORK

Write for your copy of our Fall and Winter Shoe Catalogue

It contains illustrations, descriptions and prices of all the most approved Boot and Slipper styles for the season, as well as information regarding the novelties that will be in demand. Every correct and authoritative fashion in footwear for Fall and Winter is portrayed, and this interesting booklet will be sent gratis upon request. Write for your copy to-day.



Swope Shoe Co., 920 OLIVE ST., ST. LOUIS.

Free Delivery everywhere in the United States



At Fall Sales Prices

THIS DAINTY UNDER GOWN

In place of knitted union suit—prettier and more comfortable. Light, soft, and particularly smooth fitting. In

Batiste.....\$3.00
Japan Silk 5.00
Creme de Chine... 6.50

Monogram on any of these goods 50c. extra. We have many other new and clever suggestions which may interest you. Write for particulars.

THIS SMART UNDERVEST

Made for present modes. Finished with dainty lace and ribbon. Large demand makes low prices.

Batiste\$1.00
(In White only)
Japan Silk.... 2.50
Creme de Chine 3.50
(These in pink, blue or white)

Please send money by P. O. Money Order or by check.

MISS PRIEST'S INDIVIDUAL SHOP
100 Boylston Street Boston, Mass.



—not metal
—not wood

—not leather
—not fibre

"FELTOID" Casters and Tips

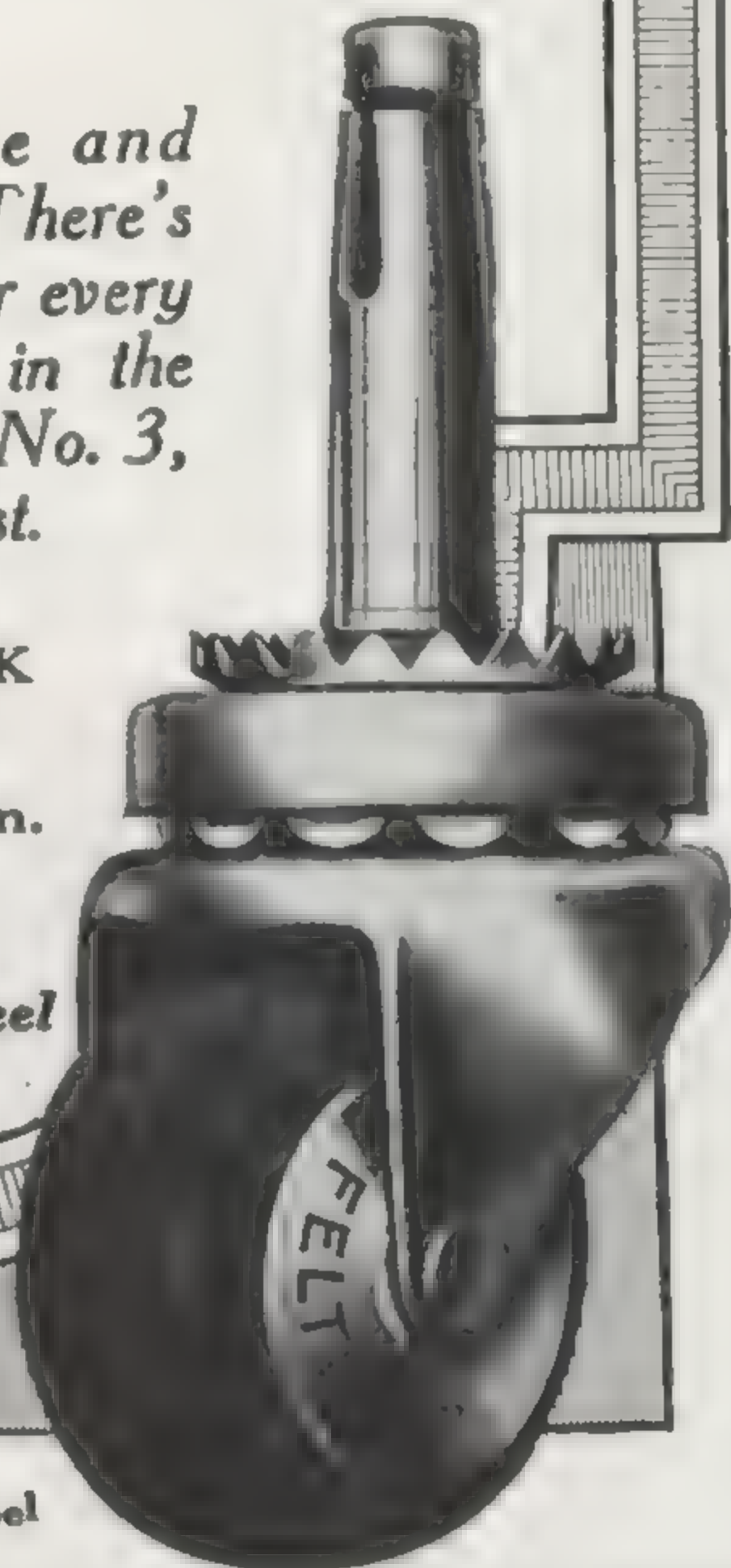
are made of specially treated material — they are scratchless, marless, noiseless. They protect expensive hard wood floors from grooves and tracks; they save your rugs from damage. "Feltoids" wear indefinitely.

Fit all your furniture with "Feltoids." Then note the difference in your floors.

Sold at furniture and hardware stores. There's a style and size for every need—all shown in the "Feltoid" Booklet No. 3, sent on request.

THE BURNS & BASSICK
COMPANY
Dept. S. Bridgeport, Conn.

It's All in the Wheel



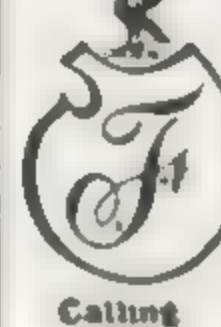
Look for the name "Feltoid" stamped on each wheel

One thing leads to another

THE making of a candle mold for a relative led to a few molded bayberry candles; then came our old fashioned bayberry "dips"; and now we are making a basket-box from the rushes growing by the pond in our village near which the first exploring party from the Pilgrim ship Mayflower is said to have camped. In this we put two seven-inch bayberry dips, a small packet of bayberries, a hand tinted card, "The Birth of the Bayberry," and a leaflet showing the party's wanderings. We send the whole for \$1, postpaid. Six seven-inch bayberry dips in a Christmas box with hand tinted card and packet of bayberries for \$1, a Fragrant Bayberry Bag for the bureau drawer for 15 cents, a Christmas box of twelve hand dipped Christmas bayberry tapers with charming brass candlestick for 30 cents, a dozen five-inch hand dipped bayberry candles with tinted card, etc., for \$1.25, all postpaid, give an idea of what our price list shows.

Cape Cod Products Co., North Truro, Mass.

WEDDING STATIONERY FOR THE DISCRIMINATING



De Luxe Quality
at moderate cost
Hand-engraved Copper-plate & Best Paper
100 Invitations in English Script - \$10.00
Delivery prepaid. Samples on request
FALCON ENGRAVING CO.
1211 Filbert Street, Philadelphia

GALLOWAY POTTERY

YOUR Garden and Home
will have New Charm
with Artistic Pottery se-
lected from the Galloway
Collection.

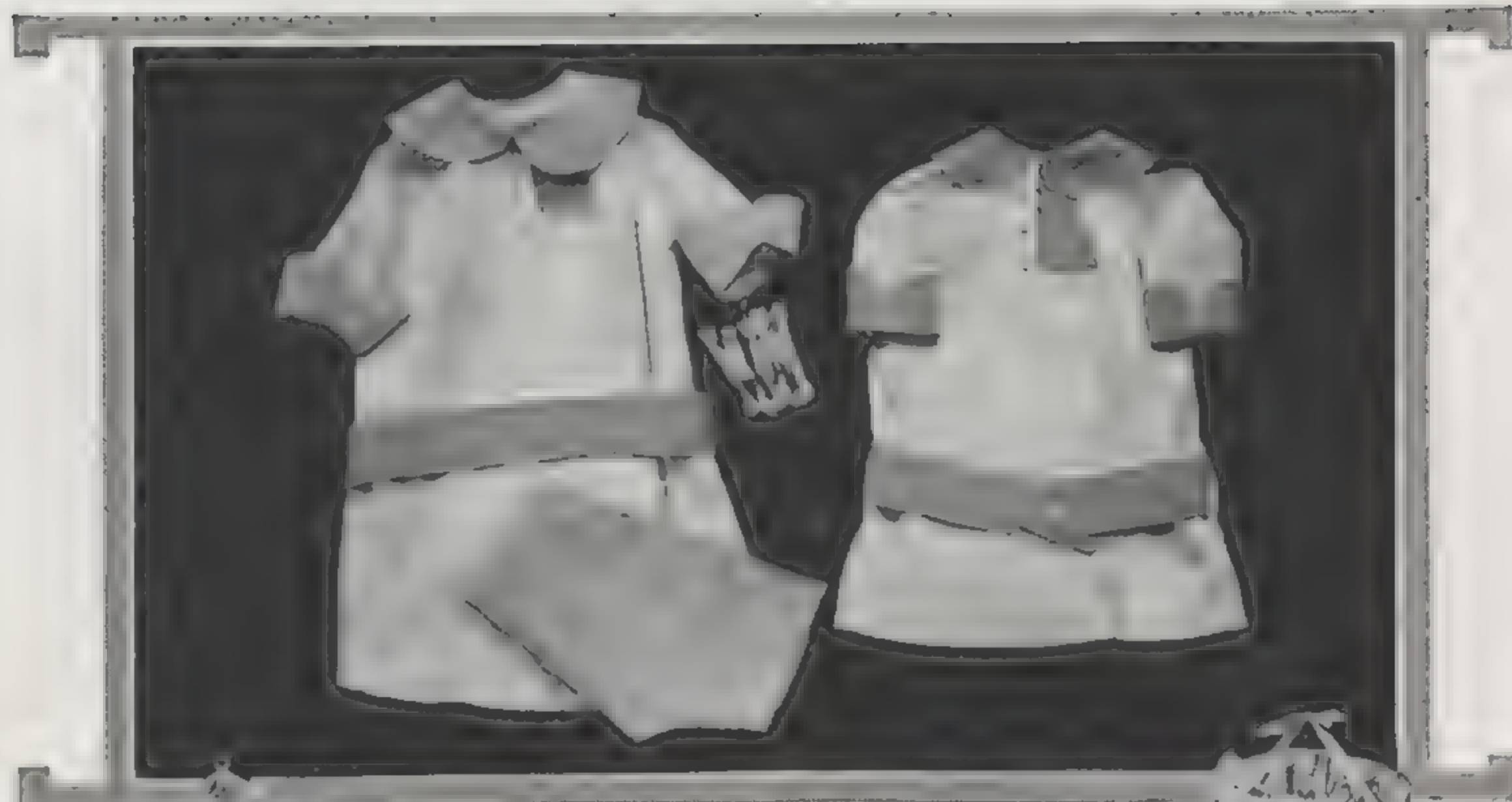
Strong and Reasonable
Prices

Durable Material at
Reasonable Prices

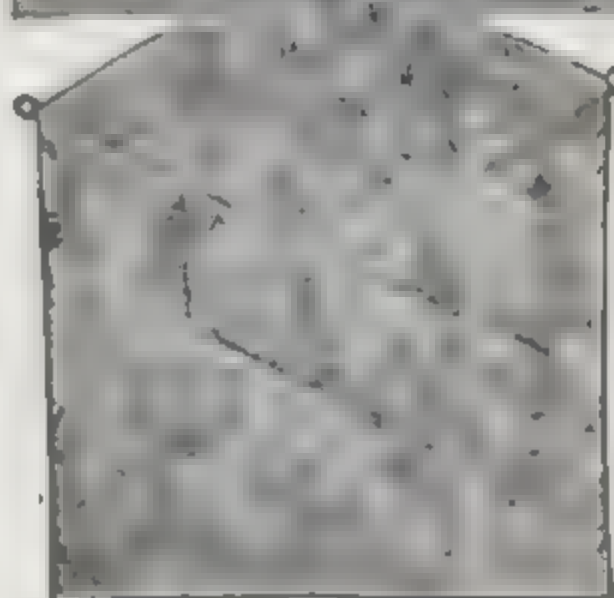
Send for our Catalogue of Pots, Boxes, Vases,
Sundials, Fountains, Benches and other
Terra Cotta Garden Furniture

GALLOWAY
TERRA COTTA CO.
3208 WALNUT ST. PHILA.

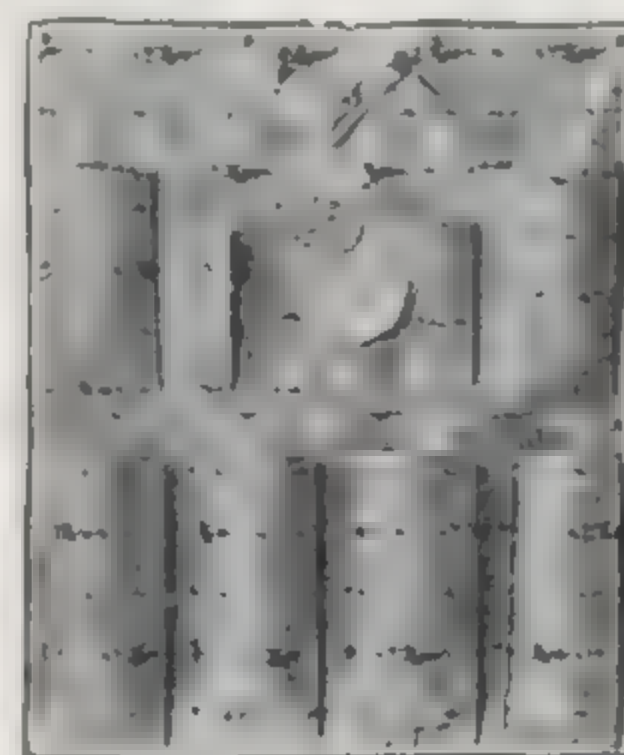
Gifts in Art
BOOK ROCKS, Art Lamps with Silk
Shades, Bronze Statuary, Door Knock-
ers and many other gifts of unusual
distinction. From \$5.00 upward.
A special process of manufacture
and low rents (6th floor) make it
possible to offer the best in bronze work at
fifth the prevailing prices.
Call or write for further particulars
ART BRONZE GIFT SHOP
Room 616 501 5th Ave. New York



A tiny suit stamped ready to be embroidered. Price, \$2.25 to \$2.75



Bag for use where the back of every door must be a burden bearer. The price is \$2.50



The bottom unbuttoned and the laundry topples out. Price, \$1.25

The "cabin bag," for \$1.65, stores anything from shoe brushes to needles and pins

OFFERINGS from EMBROIDERY COUNTERS

IT is possible to purchase for children well-cut dresses stamped with attractive designs ready to be embroidered. The boy's suit at the top of this page is particularly attractive. It is of white crêpe with collar and cuffs of either blue or pink crêpe. The design of the embroidery is distinctly new and yet it is easy to work. The illustration at the left shows the stamped dress and the embroidery silks, and the one at the right shows the finished garment. It can not be bought finished.

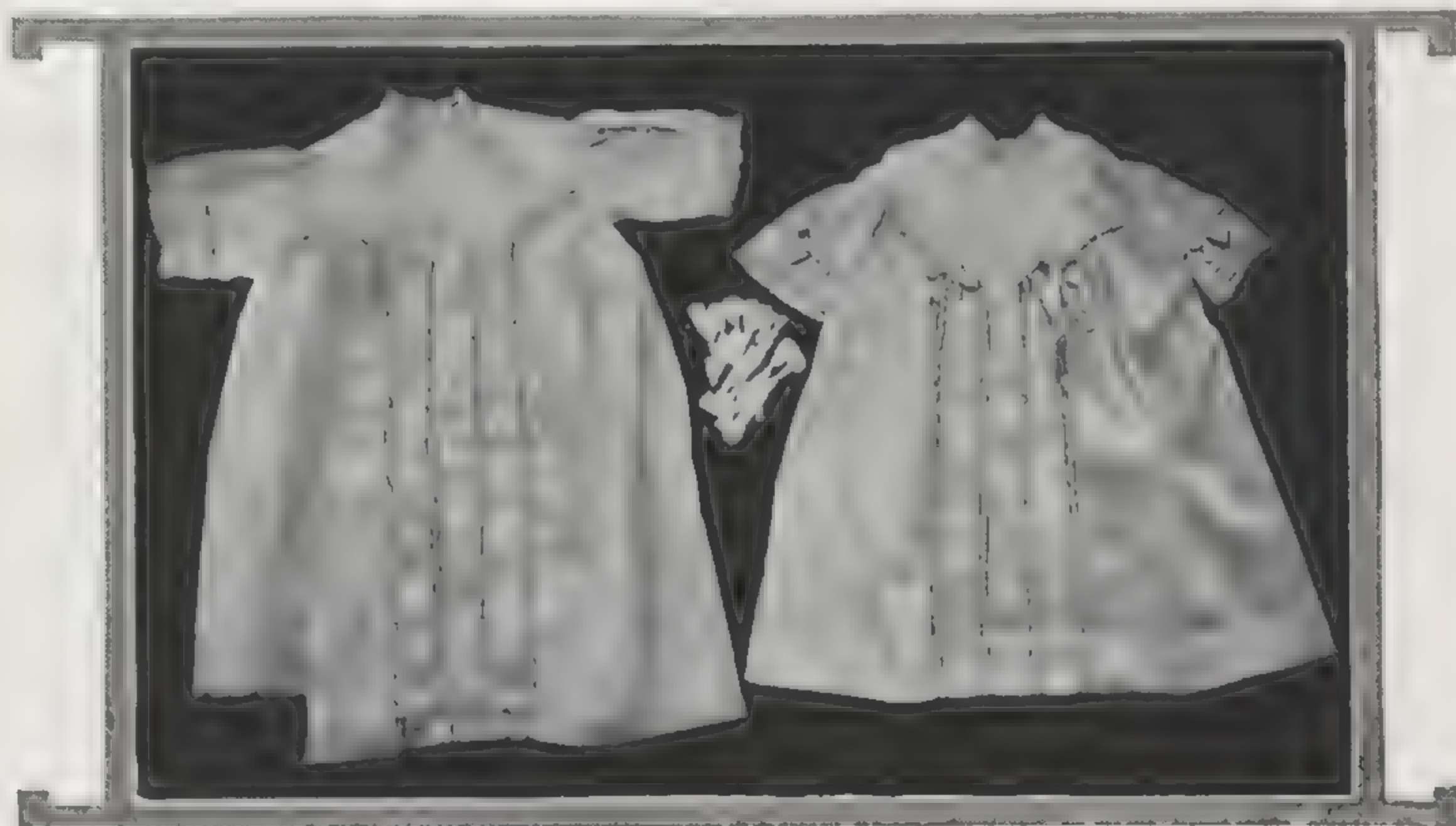
At the lower left of the page is shown a baby's short dress of nainsook, prettily made and quite finished except for the embroidery and the turning up of the hem. This stamped dress sells for \$2. The photograph at the lower right shows the dress as it appears after the embroidery is done.

This is the season of the year when laundry bags and similar odds and ends have to be renewed. Although the idea is not new, there is no better laundry bag than the one illustrated at the upper right. It is made of attractive cretonne and is slit in the middle, so that the laundry may be put in without disar-

ranging the draw-string. The bottom of the bag is buttoned, so that when it is time for the laundry to be sent away the bag may simply be unbuttoned so that everything in it will fall out.

A commodious shoe-bag and odds-and-ends receptacle called the "cabin bag" is shown in the middle at the top of the page. It was originally designed for use on a steamer, and has four good-sized pockets for shoes at the bottom, two upper pockets which may be used for either shoes or brushes, and a folded-over pocket for pins with a pin cushion on the top.

A bag with a surprising number of pockets for its size is shown at the upper left. One large pocket at the back, which is intended for laundry, includes the entire size of the bag, and there are numerous smaller pockets at the front which may contain such things as blouses, ribbons, or especially nice slippers. This is a bag which has been very much used by college girls and people who are so limited in space that the back of every door has to carry its share of clothes. In plain colors this bag is priced at \$1.50, and in a figured cretonne, as illustrated, it sells for \$2.50.



Stamped, and with every stitch put in except the hem and the embroidery, a baby dress of nainsook sells for \$2



FRENCH FURNITURE of Gracious Refinement



NO more ideal plenishment for my Lady's Boudoir or Sleeping Chamber can be imagined than the refined elegancies which we owe to the genius of the French craftsmen of the late XVIII Century.

The Hampton Shops Reproductions of the Masterpieces of the Period of Louis XVI are so close to these originals in delicacy of fashioning as well as in design that they give to the modern room its wished-for aspect of luxury and grace.

Our Furniture is to be seen only in one or other of the Twelve Galleries we devote to its display in New York.

We have no agents and no branch

establishments. Write us for our interesting book, handsomely illustrated with etchings, "The House and Its Plenishing."

Hampton Shops

The Grand Rapids Furniture Company

34 and 36 West 32nd Street

Between Fifth Ave. and Broadway

New York



Plymouth Furs

Our location at the center of the fur bearing section of the Northwest enables us to obtain the best grades of pelts.

Constant contact with foreign style centers permits us to fashion these superior pelts into wonderfully artistic models.

Portfolio C Free

In the place of the stereotyped catalogues, we offer individual photographs of superb furs posed on living models. If you will advise us the kind of furs you are considering we will send Portfolio C, made up of the photographs of the furs you wish.

PLYMOUTH FUR CO.

100-140 PLYMOUTH BLDG., MINNEAPOLIS, MINNESOTA

(The Centre of America's Fur Trade)

NOBLESSE OBLIGE

At Inwood-on-the-Hudson Is a House of Rest Where, with the Aid of Science, Victims of Tuberculosis Fight Their Way Back to Normal Life

THE Hospital and House of Rest for Consumptives is delightfully situated in the northern part of Manhattan on an elevation overlooking the Hudson River. The estate, which covers seven acres in all, is the property of the Hospital Association. Here, with an abundance of fresh air and sunshine, the victims of the white scourge peacefully live out their last days, or, with the aid of science, fight their way back to normal life.

Although the Hospital and House of Rest for Consumptives is classified as a free institution, it is unique among city charitable associations in that it neither asks nor receives public funds. Its purpose is to help the self-respecting poor who seek charity in the last extremity, and care is taken to exclude the class known in philanthropic circles as "rounders." This discrimination results in a higher type of beneficiary than is seen in other institutions; the patients are men and women who have fought a good fight and have given up only when this wasting disease was added to their poverty.

THE ESTABLISHMENT OF THE HOSPITAL

It was a woman, Miss E. A. Bogle, who half a century ago began a movement for the establishment of a House of Rest for Consumptives. Among others she conferred with and interested a minister, the Rev. T. S. Bunney, D.D., then of White Plains, and, in 1860, the present institution was incorporated. Its work has continued since without interruption, and, except for a period of ten years—1891 to 1901—it has been conducted in buildings owned by the association. During the years between 1891 and 1901, it maintained its activities in two wards of St. Luke's Hospital. The hospital has occupied its present quarters at Inwood-on-the-Hudson since March, 1903.

Two old mansions now serve for dormitories, kitchen, and dining-rooms. In that portion set apart for dormitories there are spacious hallways, large, sunny bedrooms with a multiplicity of windows, and ample porches which afford all the advantages of the out-of-doors. The buildings erected by the association include a bungalow for women patients whose disease is in the incipient stage, a cottage where four girls can be accommodated, a pavilion for the care of children, a tool-house, and a laundry equipped with modern machines.

There are at present seventy-five patients at the hospital, fifteen of whom

are children in the class for which there is the greatest possibility of cure. There is pressing need for a separate building for such children, and just as soon as sufficient funds are received to finance the project the special needs of this class will be met. Later, it is hoped that after the little ones, who when they arrive are often suffering from mal-nutrition, have been strengthened by proper food, they may be given an opportunity to study for two hours daily under the instruction of a teacher to be employed by the association.

ENCOURAGING RESULTS

Even with the restricted facilities at hand most encouraging results have been obtained. Among the most important of these has been the removal from their homes of a great many men and women who, in the contracted quarters in which they lived, were a menace to the health of their families.

There is no limit placed upon the length of time a patient may remain in the hospital. Children are usually kept until they are sufficiently robust to withstand the untoward conditions of their tenement homes. In this connection it is interesting to learn that the superintendent is an earnest advocate of a school luncheon for children, not alone because it affords nutritious diet, but also because it familiarizes the children with food values, both as to price and quality, so that each child becomes a sort of dietary missionary to its family.

When financial resources permit, it is the desire of the association to establish a large hospital and equip it with all the modern appliances for the treatment of pulmonary diseases. The extension of the work of the institution will depend, of course, upon the generosity with which the public furnishes the necessary financial aid. It is at present in urgent need of money for current household expenses, such as beds, blankets, clothing and food, and to meet the salaries of nurses, servants, engineers, gardeners, laundresses, and other employees about the hospital.

Among the officers of the association which sponsor the hospital and home are Mr. Woodbury G. Langdon, president; Mr. Andrew C. Zabriskie, vice-president; Mr. William M. Cruikshank, treasurer; Mr. Howard Townsend, secretary, and Mr. George F. Sauer, superintendent. Among the many others who are very much interested in this work are the Rev. John P. Peters, Mr. Walter B. James, M.D., Mr. P. Cooper Hewitt, Mr. H. C. Von Post, and Mr. Robert B. Suckley.



Smart Figure Lines and Poise

for Present Exacting Fashions



LA GRECQUE
Thigh Reducing Corset

La Grecque New Supple-Poise Model

Back or front lace from \$6.50. This model gives the pliant, yielding, "Uncorseted Effect" with a stability which insures against bulging or ridges.

La Grecque New Thigh Reducing Corset

—the very smart model—from \$10.00. Long, smooth lines—pliant, easy poise—flesh low down on thighs controlled with perfect comfort in any position and motion.



LA GRECQUE
Supple Poise

VAN ORDEN CORSET CO.

La Grecque Corset

La Grecque Tailored Lingerie

45 WEST 34TH STREET, NEW YORK

L. Pierre Valligny Toilet Requisites

Don't Let Your Hair Grow Old.
Don't Let It Change Color,
Become Lifeless, Streaked, or
Fall Out.

Nothing Ages One So

For twenty-nine years, in Paris and New York, my whole effort has been to master the most effective methods of preserving the original, youthful perfection of hair, complexion and figure.

Left to itself, the hair loses its luxuriant beauty, fades, becomes streaky, gray and lifeless, breaks and falls out.

The complexion simply cannot be retained without proper care.

Every society woman knows these facts and thousands of them turn to me in confidence when advice and treatment are needed.

More than two thousand leading and most reputable hairdressers in this country consult with me on their unusual hair problems and use my preparations.

I am recognized everywhere as an authority, and I want every reader of Vogue to feel perfectly free to

Write to me about Hair Troubles

I make no charge for answering letters, and know I can help you. I also want every reader of Vogue to have a copy of my new book

"Secrets of Beauty"—Mailed Free

My hair and complexion preparations have imitators but no equals

Send me ten cents to cover the mailing expenses, and I'll mail you a complimentary jar of Creme Printania, and liberal samples of Rouge Japonais, Liquid Face Powder, Dermophiline Face Lotion, and a copy of my Book.

Write now—every woman, young, middle aged and elderly, needs the information contained in my booklet—and you have my address in mind.

L. PIERRE VALLIGNY
Dept. V.
24 E. 42nd St., New York



Maison Bernard

IMPORTERS
INCORPORATED

330 Fifth Avenue

Millinery
Gowns
Furs



Exclusive-
ness

Originality

Moderate
Prices

Description of Gown Illustrated

Poiret Evening Gown of
Beaded Embroidery of
French flowers on chiffon.
Tunic over chiffon velvet
in Vieux Blueux. Skunk
Trimming.

\$135.00



"Good-Bye,
Old Hook and Eye!"

TODAY'S fashions demand the Koh-i-noor Dress Fastener for waists, dresses, skirts, collars, sleeves, etc. Adds to the fit and appearance of all garments. It can't come unfastened,—lies flat and smooth, never gaps or bulges. Saves time, temper and eye-strain; can't rust or pull off.



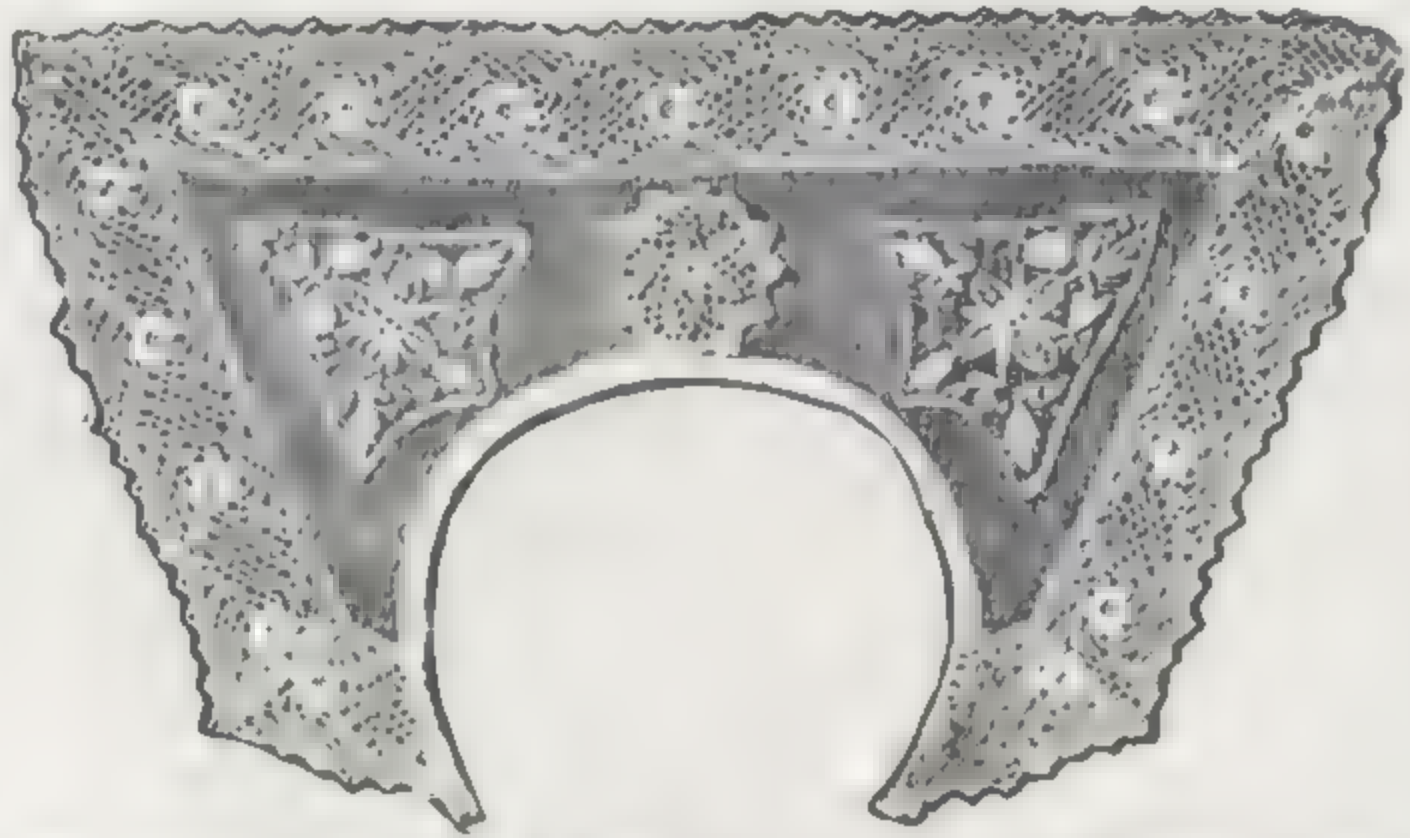
KOH-I-NOOR is the imported Dress Fastener that all Europe uses. Fashion masters such as Paquin, Redfern, Worth, etc., adopted it on sight. Look for the letters K. I. N.—none other contains the Waldespring necessary for security. At your Notion Counter—10c card of 12.

Write us name of your dealer and we'll send you our Premium Book, showing gifts redeemable for the coupons on each card.

Waldes & Co., Makers, 144 Fifth Av., N.Y.
Prague Dresden Paris Warsaw London



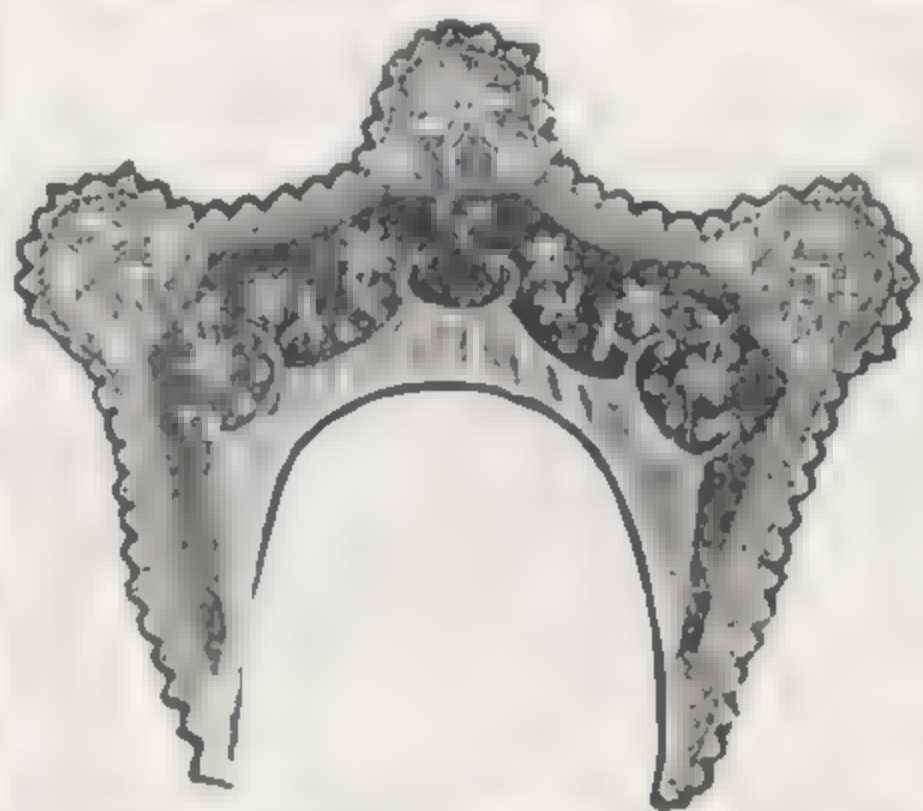
MAURICE VALUES



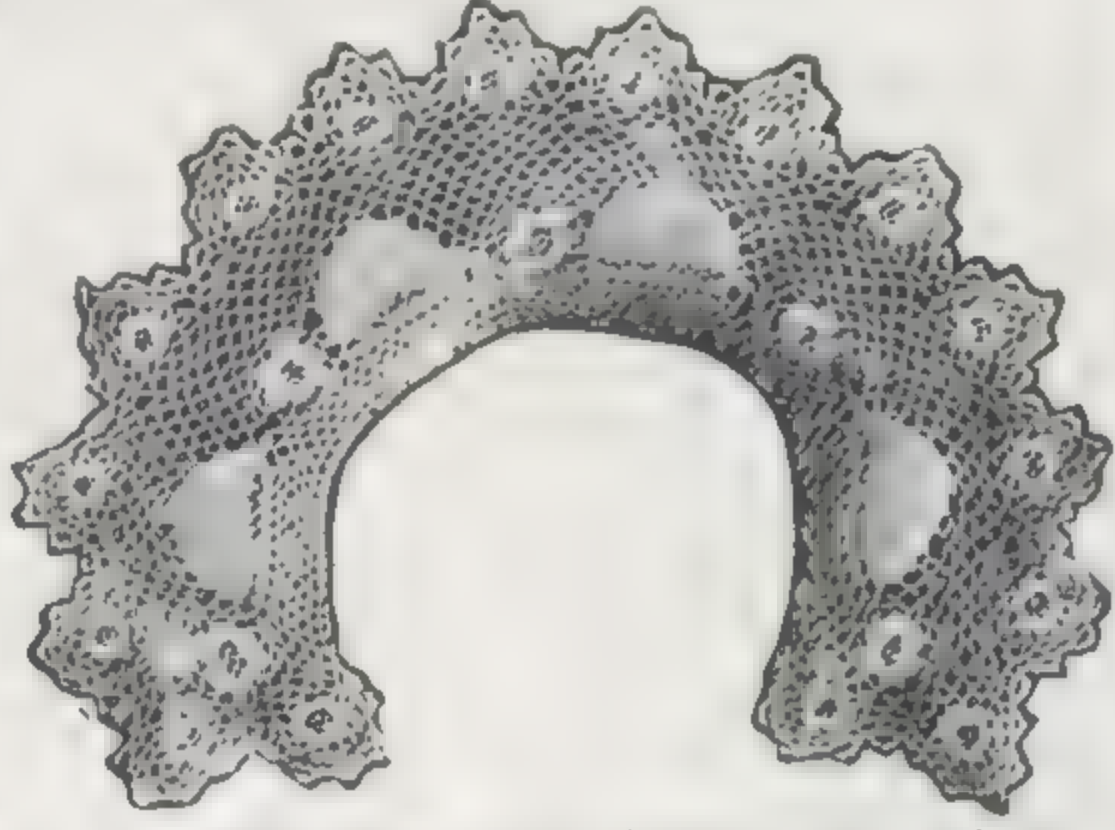
No. 1202—Of fine net with two hand embroidered Venetian medallions and one Irish lace medallion in center. Border of fine Baby Irish with roses in relief. Special at \$4.75.

Maurice announces a special sale of fine Irish Lace collars. Five pieces are shown below. The new catalogue for Fall and Winter shows many styles and charming designs in collars, cuffs, jabots, waists, and lingerie. Also a full line of dresses and wraps from the simplest at \$12.50 to the more elaborate gown at \$90.00.

Send for this catalogue before selecting your Fall wardrobe. My prices will save you many dollars on your selections.

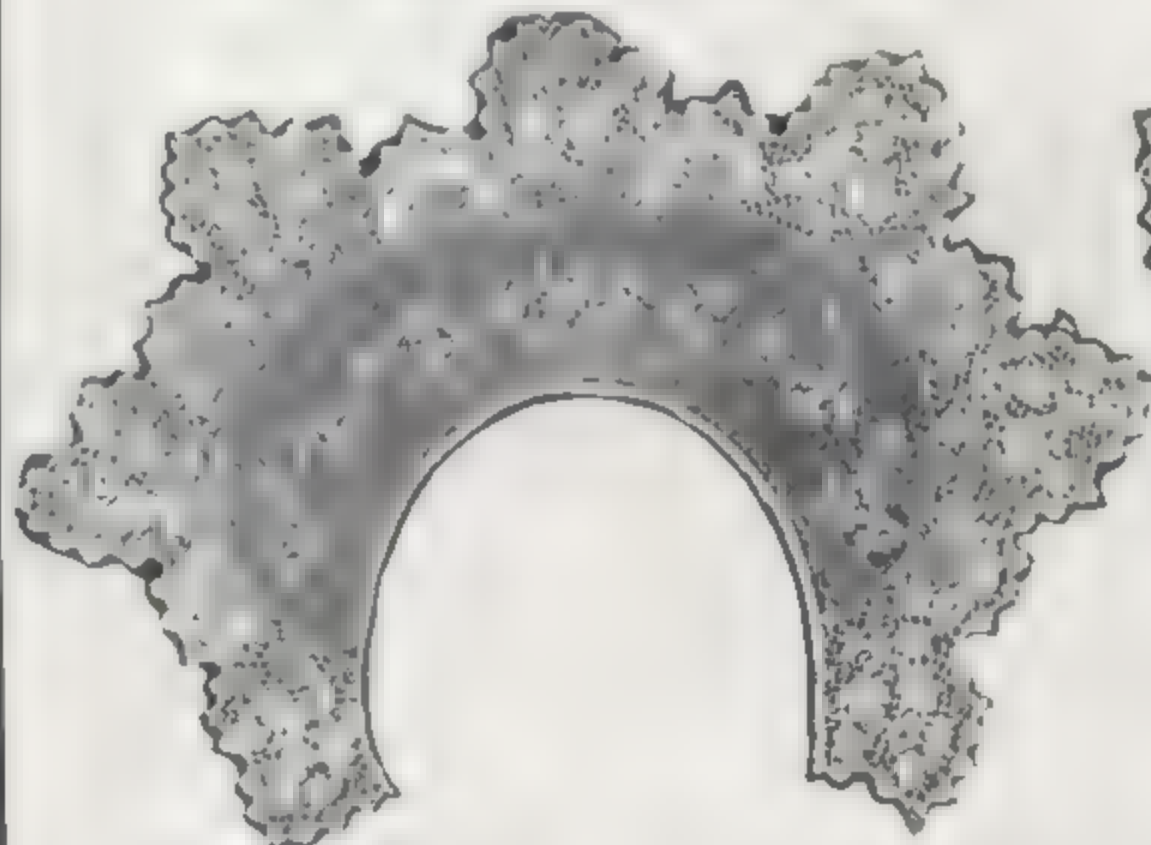


No. 1303—A combination of French bastiste embroidered net and fine Baby Irish with delicate flowers and stems in Brittany embroidery. Special, \$4.50.

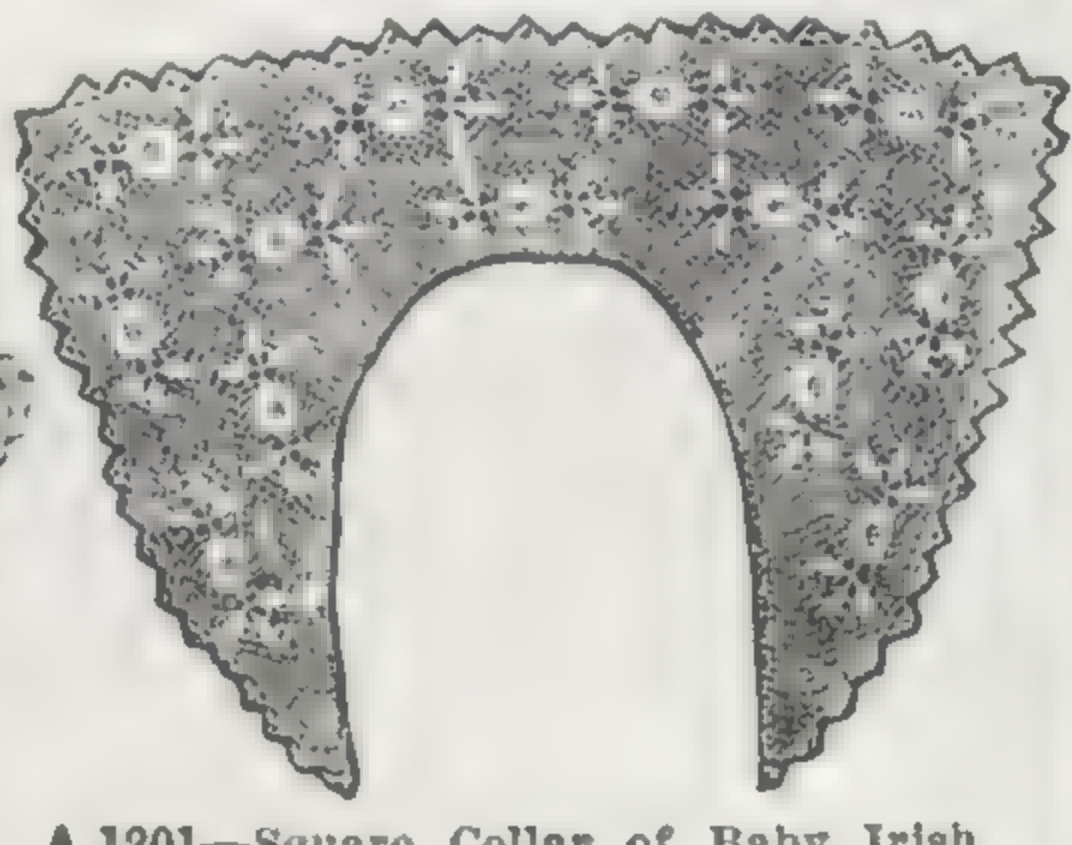


A 1204—Irish Lace Collar with raised roses set in each scallop and alternating roses and leaves on a background of fine chain stitch. Special at \$1.45.

Remember that in buying Irish Lace at Maurice's you are saving at least one-half the regular department store prices, and you can find here every design offered elsewhere.



A 1200—Very fine Irish Lace with heavily raised design of roses and leaves—center of fine net with Brittany embroidery. \$7.95.



A 1201—Square Collar of Baby Irish with leaves and raised roses. A really remarkable value offered for a short while. Special at \$2.75. Cuffs to match, \$2.00.

Keep in mind also the fact that Maurice has opened a new department for women's gowns at prices ranging from \$12 up to \$150.00. This includes house, street and evening gowns.

MAURICE

398 Fifth Avenue, New York

LONDON

(Opposite Tiffany's)

BELFAST

Auman and Werkmeister Art Fur Shop

4 East 46th Street, New York

We are now ready to show a select stock of Furs and Fur Coats, and will execute promptly any orders for special designs or repairs.

Our aim is to import and make styles with an individuality not found elsewhere.

Special attention is given to our large mail orders from the South, and all orders are as well and promptly executed as if personal selection had been made.

PARIS
Rue Gaillon

BALTIMORE
16 W. Lexington St.

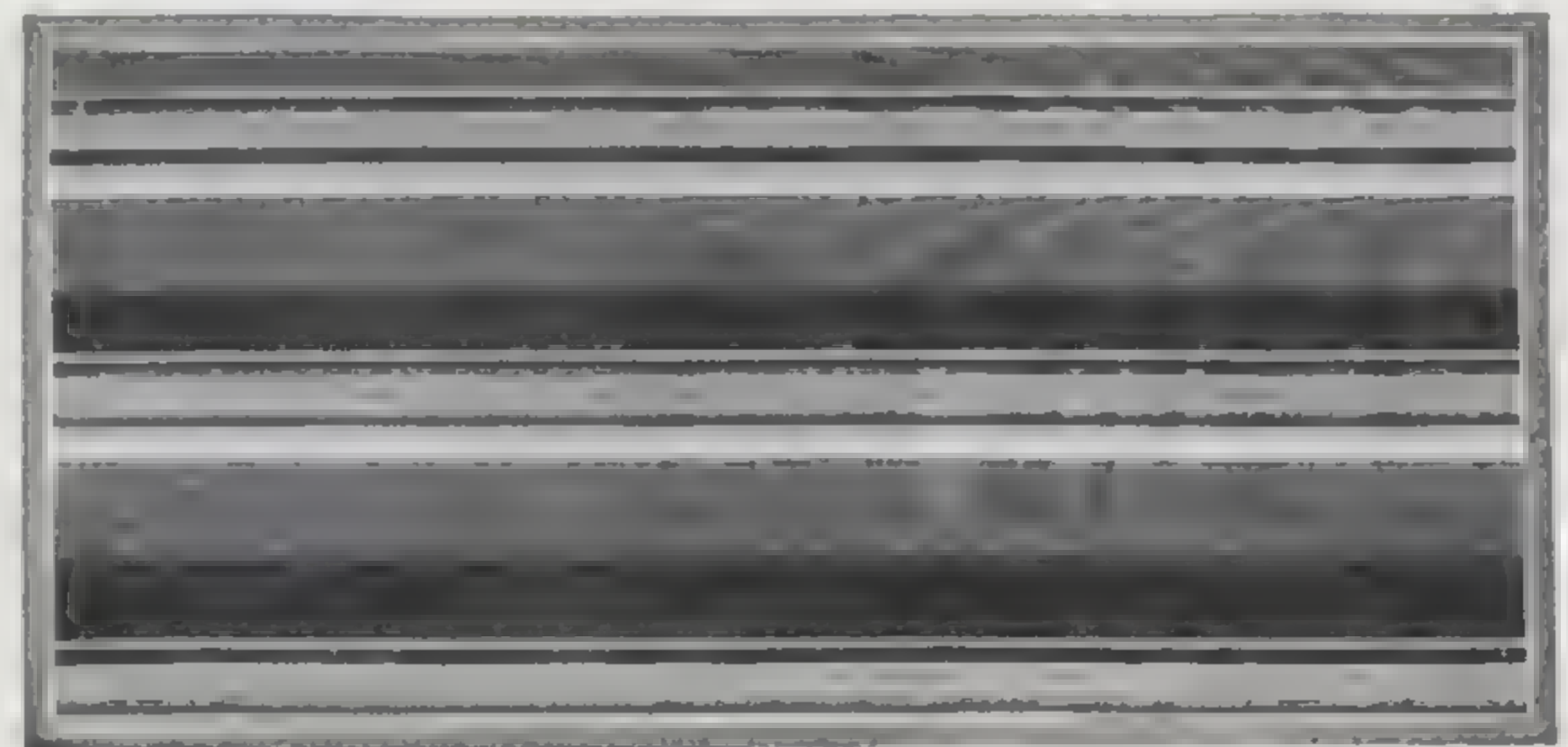
THE GLORY of the NEW RIBBONS



Because of its 8-inch width and rich beauty of color and texture (sapphire-blue satin embroidered in gold) this ribbon is used for making waistcoats



More like a hand-embroidered band than a ribbon is this style, 3½ inches wide. The colors are violet, rose, blue, mahogany, green, and white



A moire ribbon, 6½ inches wide and Roman-striped in green, yellow, red, violet, black, and white, belongs to this sash era

RIBBONS FROM AITKEN

SUIT MATERIALS NEW IN WEAVE AND COLORING
AND AN ECONOMICAL FIFTY INCHES IN WIDTH



The cubist check "velours de laine" comes in the new variety of solid colors

This is a self-tone striped "velours de laine"

A fine, herring-bone striped "velours de laine"

This "velours de laine" is a checked combination of black and a single color

Green is pre-dominant in a marks a fine plaid velours broadcloth

MATERIALS FROM ALTMAN



HAAS BROTHERS *Paris* QUALITY FABRICS

SELECTED FROM ALL PARTS
OF THE WORLD THE IDENTI-
CAL FABRICS AND COLORS
THAT ARE USED BY THE GREAT
FASHION HOUSES OF PARIS IN
CREATING THEIR NEWEST MODELS.

**HAAS BROTHERS
BLUE BOOK OF MODELS**
ILLUSTRATES THESE NEW MODELS
AND DESCRIBES THE COLORS AND FABRICS,
TO BE SEEN ONLY AT LEADING
DRESS-MAKERS AND LADIES' TAILORS

SOME OF THE HAAS BROTHERS FABRICS AND COLORS—FALL AND WINTER 1913

SILKS

Venetian Velvet

Crêpe Craguele

Brocade Crepe Trianon

Crêpe Lucia

COLORS

Japanese Blue

Mole

Russian Green

Midnight Blue

Cascade

Cassis

DRESS GOODS

Kittens Ear Cloth

Peluche de Laine

Chenielle Cloth

Drap de Nymph

HAAS BROTHERS
PARIS: Rue les Pyramides
NEW YORK: 303 Fifth Avenue

HAAS BROTHERS
PARIS: Rue les Pyramides
NEW YORK: 303 Fifth Avenue



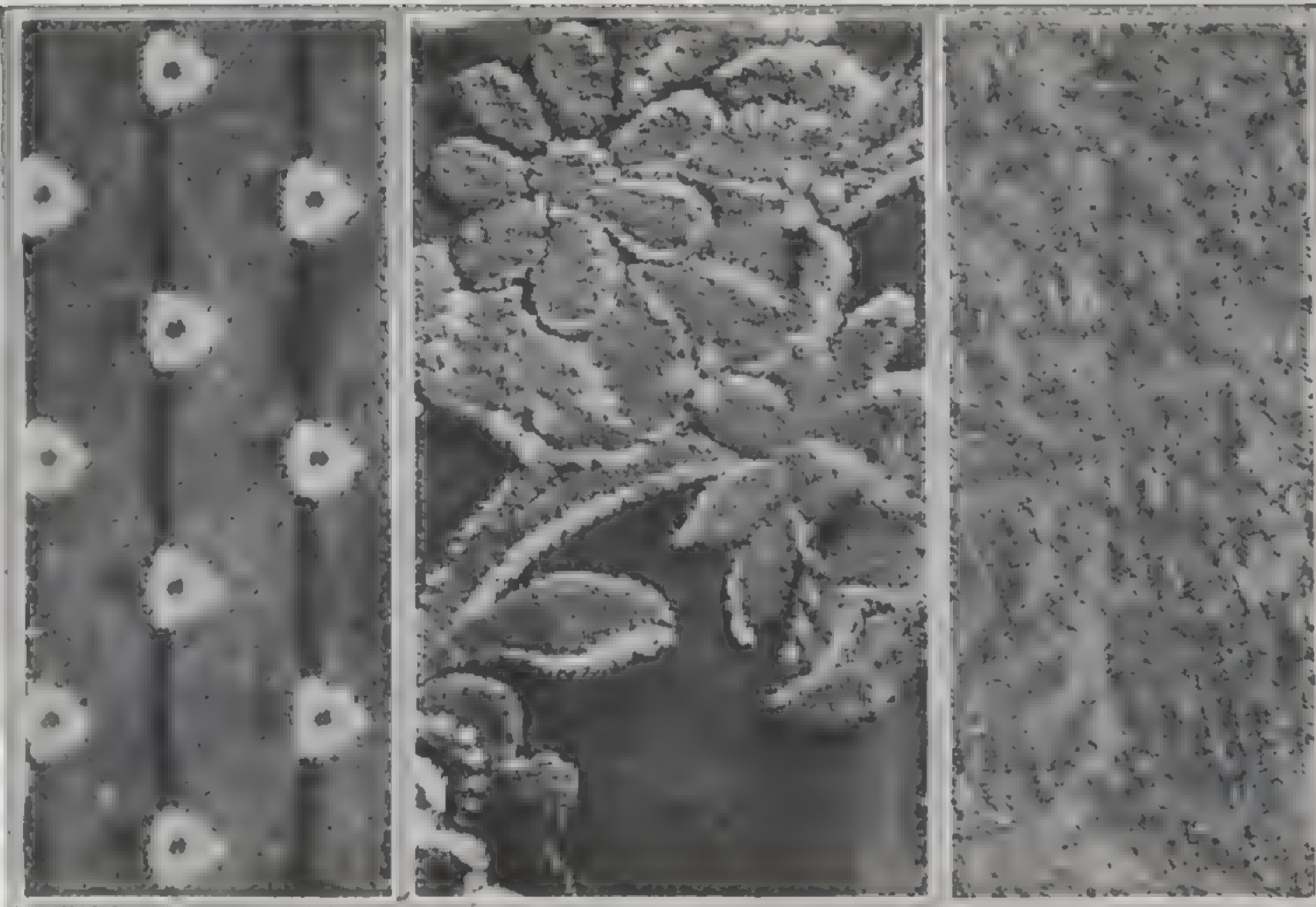
POIRET MODEL

Rose Duvetyn Suit. Deep blue satin points finished with silk cord. Collar and cuffs and coat fur trimmed.

BERGDORF and GOODMAN CO.
TAILORS. DRESSMAKERS. FURRIERS

32 West 32nd Street, N.Y.

*If you are not in New York,
we will make you a perfectly
fitting reproduction from a
fitted lining. Write for details*



On stripes which run from selvage to selvage, pots of flowers are embroidered

Dull yellow roses outlined narrowly in white are embroidered on a background of old-gold crêpe

From Gaillot-Guinot Paquin chose for wraps a satin embroidered in tinsel

WARPS and WOOFS of the SEASON

Velvet Has Set the Fashion, and Almost Every Material Boasts a Nap—Trim-mings and Wrap Materials Make Up in Splendor for the Demureness of Suitings

THE display of fall and winter materials is always eagerly anticipated, for the fabrics from which costumes are made are second in interest only to the silhouette. The first glance of even the most casual observer reveals many old, familiar friends rallying to the support of the somewhat thin ranks of new materials. Some of these old materials masquerade under new names, while others, sure of their position, cling boldly to the names by which they have always been known. Among the new fabrics there are many varieties of supple velvets; heavy silks in deep, rich tints; moires, satins, peau de soies, crêpes, and metal brocades on chiffon, satin, voile, and velvets. Some chiffons are brocaded with velvet in great, splashing figures, and others in tiny, precise designs, and all kinds of fabrics are embroidered in tinsels and in silks.

The chief features to be noted are that this is preeminently a season for velvets; that the general tone for the plain materials such as are used in tailor-mades is much less vivid than formerly, but that brocades and trimmings are extraordinary in their splendor of color combination and richness of weave; that in the *lamés* silver is used extensively; that tinsels are used in various colors on embroidered velvets and satins; and that the most unusual tissues are used for vests and sashes. Checked materials are not much used; occasionally there are a few somber-toned Scotch plaids in coats or trimmings, but, as a rule, the stripe is more popular.

In general, one may say that all materials have a downy *peau de pêche* nap—wools, silks, and satins alike. There is a new satin with so long a nap that it looks very much like panne velvet.

The colors which promise to be most in use this season are greens of all kinds—emerald, bottle, olive, and sage; ruby reds, and "corinthe," a dull red about the color of Bordeaux, shaded with blue; amber, and maize, and vivid shades of salmon and orange. "Helio," a light heliotrope, old-pink, copper, and a peculiar tint between an orange and a sal-

mon called "tango," are favorite colors. Heather is one of the newest shades, and there are many grays, particularly grays with a greenish tint. Taupes much browner and darker than those of last year are seen in quantities, as well as all tones of claret and burgundy, notably the one known as *lies de vin*—dregs of wine.

RODIER

In wools, the first and most important variety to be considered is the "duvetyn," a Rodier development. Hats, coats, tailored suits, and vests, are made of this remarkable textile. It is supple, and combines the luster and richness of velvet with the durability of cloth. In plain, double weight it is used for suits; in printed lengths for vestings, and brocaded or *façonné*, for wraps and trimmings.

Among the fantasy duvetyns the most popular are *duvetyn pot de fleurs* and *duvetyn côte de cheval*. The latter, a sample of which is photographed at the upper right of page 000, is a silky corduroy on a ground of the sheerest marquisette. Paquin has ordered this material in every color. *Duvetyn pot de fleurs*, shown at the upper left of this page, is a vesting of double duvetyn embroidered with tiny pots of flowers joined together by stripes of contrasting colors. The stripes run crosswise of the goods, and here it may be said that the stripes of all the fancy vestings run from selvage to selvage instead of up and down. Another novelty material used for waistcoats is *wool épinglé*, a fabric woven with a loose, knotted thread. A Rodier piece of this description, shown at the upper left of page 122, is composed of groups of inch-wide *bouclé* stripes separated by quarter-inch spaces of closer woven ground, embroidered with stiff, little sprigs of flowers. No matter what the color of the background—green, gray, mustard, or claret—the flowers are inevitably in black and white.

Rodier also shows satin duvetyn, like the piece photographed at the lower right on page 124, with quaint, archaic figures of birds and flowers brocaded in

(Continued on page 122)

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The safe and speedy way is to use

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Dr. Walter's Rubber Elastic Webbing Slip-on

Made of strong rubber elastic webbing. They hold the body firmly, give an even pressure throughout and produce that uncorseted effect. Far superior to ordinary corsets.

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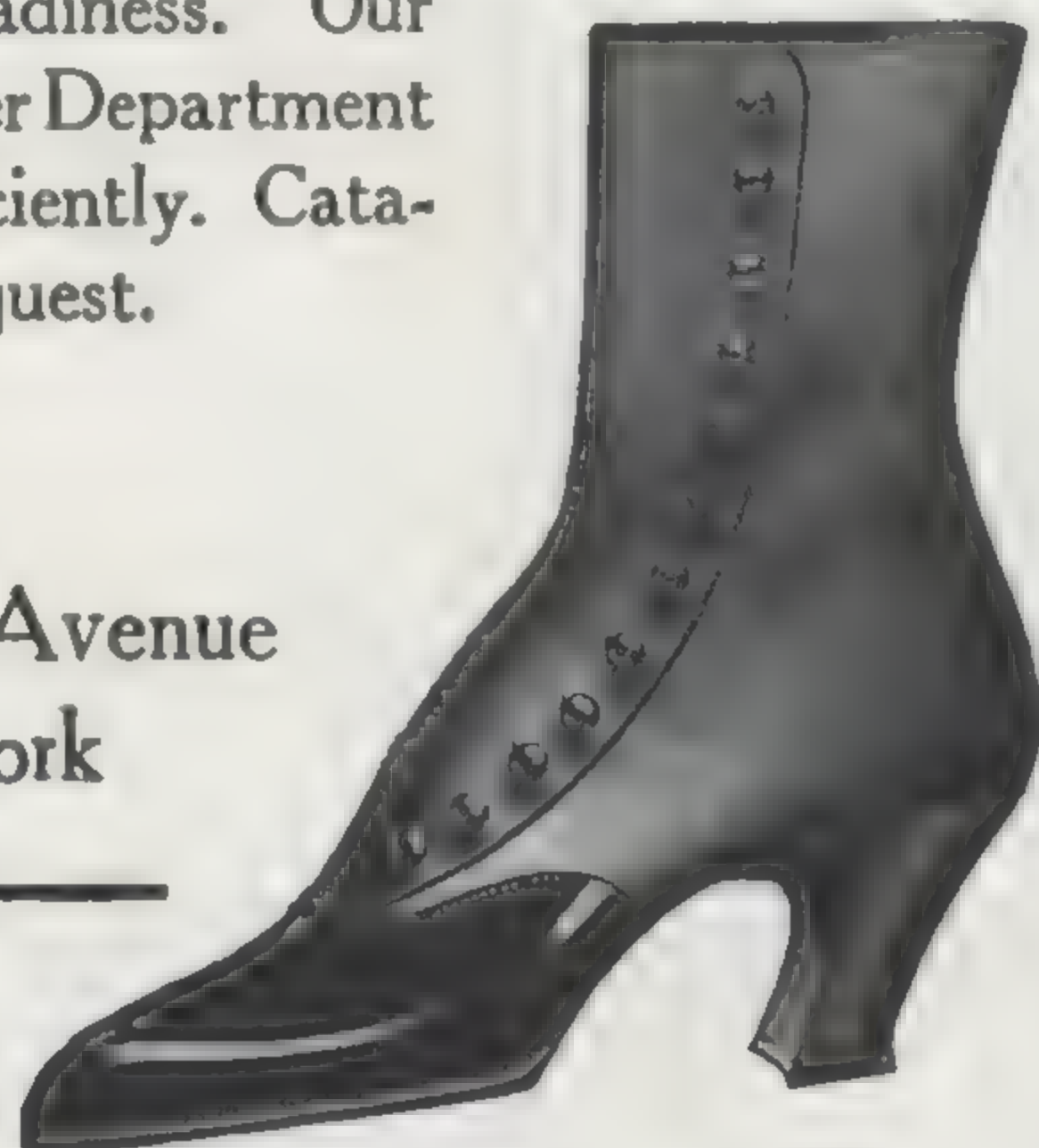
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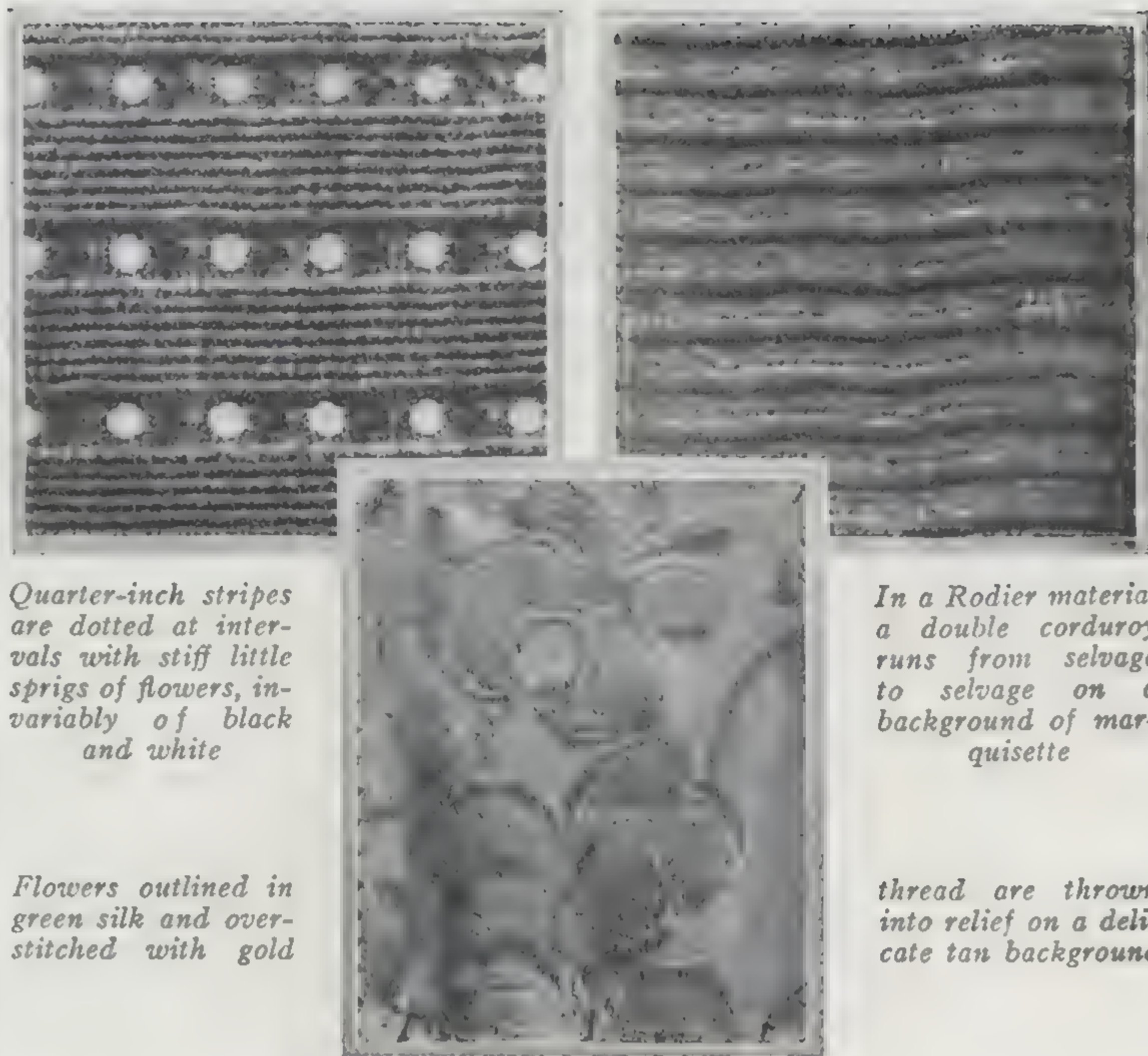
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Quarter-inch stripes are dotted at intervals with stiff little sprigs of flowers, invariably of black and white

Flowers outlined in green silk and over-stitched with gold

In a Rodier material a double corduroy runs from selvage to selvage on a background of marquisette

thread are thrown into relief on a delicate tan background

WARPS and WOOFs of the SEASON

(Continued from page 120)

brilliant colors upon black. Some plain, double duvetyns are printed in stripes, or embroidered in oval dots. Among these the most effective are the Tyrolienne striped duvetyns for vests, and the Roman striped velvets for skirts.

NOVELTY MATERIALS

For the knockabout suit, or the strictly tailor-made, there are two new cloths known as *serge moufflonne* and *côte mousse*. *Serge moufflonne* is a woolly serge, and *côte mousse* is a *velours de laine épinglé* with knotted threads of heavy wool which form indistinct, irregular ribbings that cover the entire surface of the material. *Kashmyr des Indes* is nothing more nor less than a very fine, soft camel's-hair. Another novelty is the *velours marabout* which bears a striking resemblance to the once popular *plumétis*. It is, in fact, a *plumétis* brocade, with the figures of the pattern composed of long, silky threads such as formed the fluffy border of many of the spring crêpes. In both plain and printed lengths, this material is used a great deal both for trimmings and for wraps. A wool brocade, highly prized by Ro-

dier himself, is called *savonryh*, and is a fabric which seems destined to fashion many of the season's wraps and separate coats. It has been ordered by Paquin in a rich, glowing copper color, and many of the other houses have ordered it in more subdued tones.

Plain crêpes and crêpes brocaded in metal are very good, and Paquin has chosen, from Rodier's looms alone, over three hundred and fifty-seven lengths of crêpe, among which are many blues and many dull greens with a bluish tinge.

Plushes are struggling for existence. They are always heralded at the beginning of a season, but as a rule they vanish at the approach of furs. A novelty this year is the *peau de taupe*, a plush *façonné* which resembles moleskin both in color and in design. There are also some new *matelassés*, and an exquisitely soft fabric called *duvetyn damassé*.

GAILLOT-GUINOT

In silks moires are paramount. The *moire chimères* come in wonderful, supple weaves; others are heavy with a

(Continued on page 124)

A length of brocaded crêpe shows a garden scene with plots of flowers and a bench



A brocaded "plumétis," for trimmings and for wraps, has a raised design in long, silky threads



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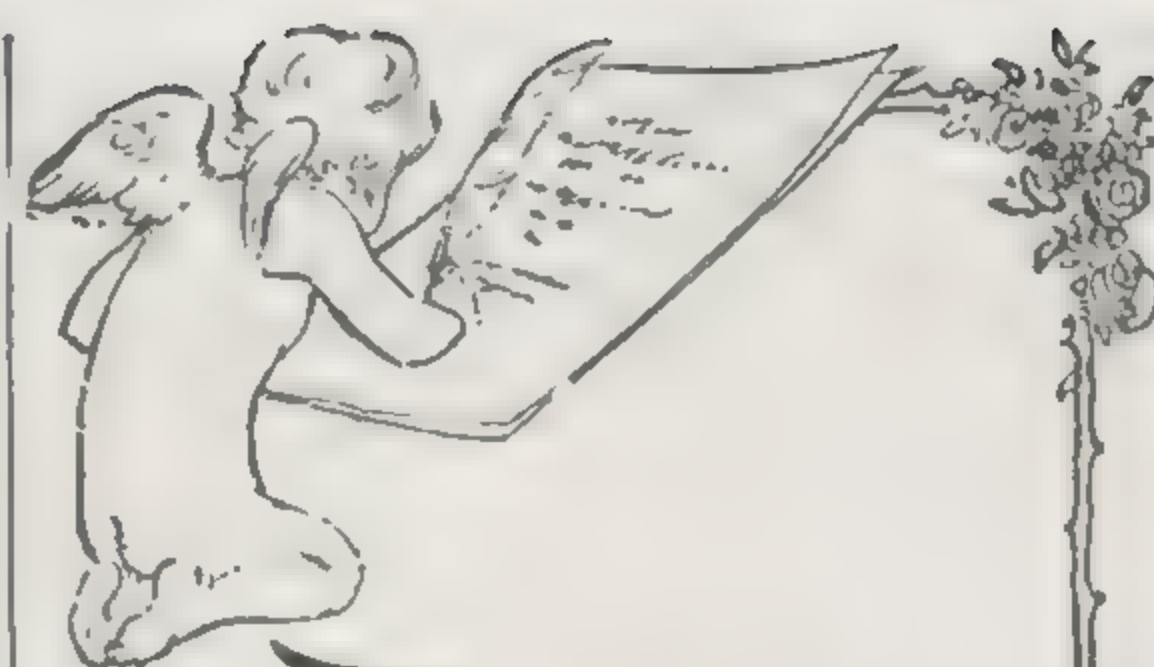
AT SMART watering places and summer resorts, this season the vogue for O'Sullivan Heels was strikingly evident.

They were worn by practically every one of the smartly dressed people seen on the piers and promenades, at the tennis tournaments and yacht races, and along the Cliff Walk. It is on just such occasions as these, that you can appreciate most the contrast between the heavy, noisy, ordinary walk and the easy, quiet, graceful walk that O'Sullivan's Heels give.

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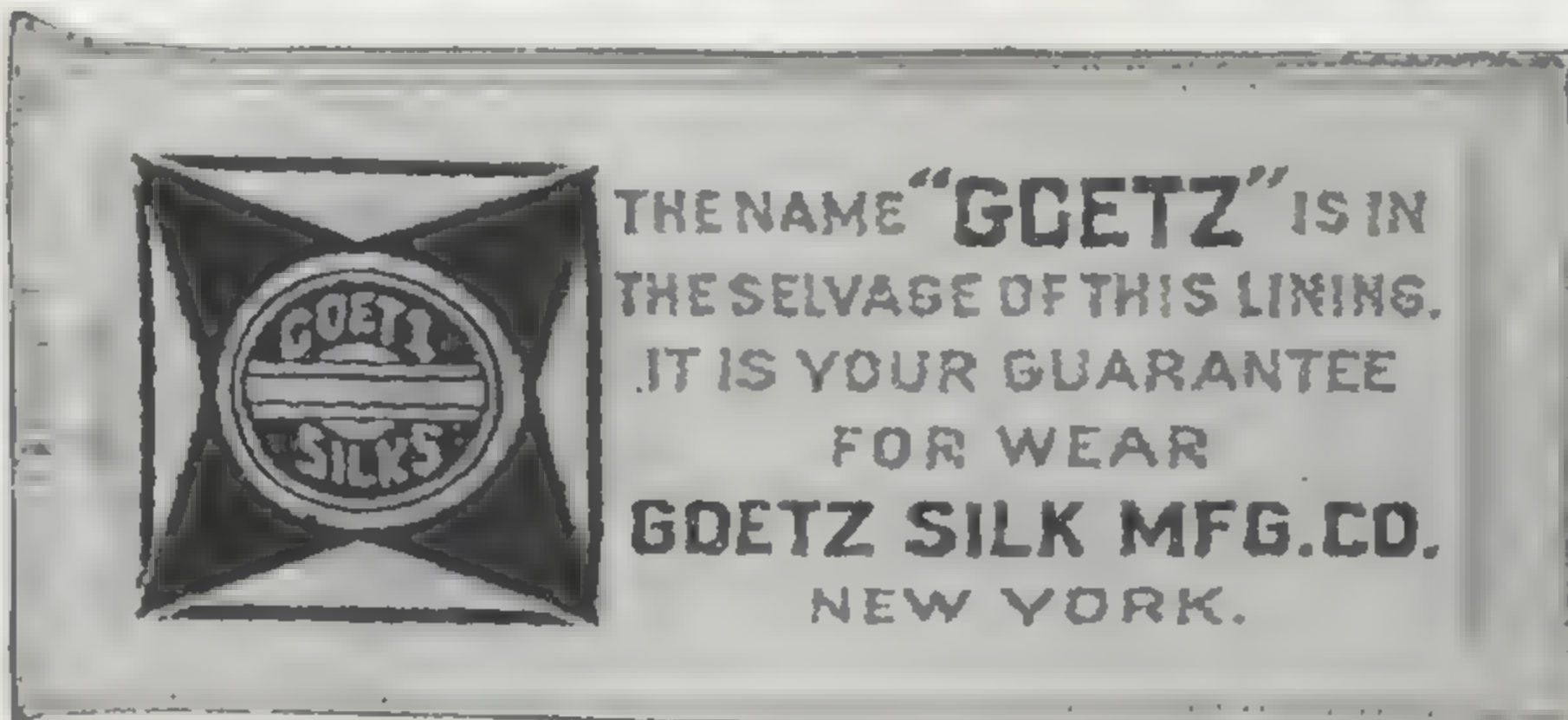
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Peau de Cygne

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Pronounced "Gets"

WARPS and WOOFs of the SEASON

(Continued from page 122)

pronounced cording almost like bengaline. Gaillot-Guinot is showing many heavy failles brocaded in a running vine of satin. His most effective pattern is in a rich shade of old-gold with the design worked in self-tone satin, like the sample shown at the lower left of this page.

Monotones are still in demand, but *mordancés* or two-tone brocades are equally prominent, and are considered a trifle smarter. In the house of Gaillot-Guinot crêpes are still proclaimed as the weave *par excellence*, and one of the new silks, with a heavy, ribbed surface, shows a crinkly, crêpe-like finish. In texture this silk is like an ottoman, and it is to be had in either a plain or a *façonné* fabric, and in all the new, rich shades. There is also a crêpe satin *genre charmeuse*, which is quite famous, and a satin with a nap like panne. Real panne is but little used, and this new specialty, which will not rough as panne does, is intended particularly for hats.

Pastel shades of satin, like the illustration shown first on this page, brocaded with velvet in dull tones, are used for gowns and wraps, and light colored satins embroidered with tinsel are used for ball gowns. A new fabric, illustrated at the right on page 120, is a heavy satin embroidered with silver tinsel which has been ordered by Paquin for mantles. In this material the backgrounds are dark—dull olive, brown, or garnet—and the figures, great double roses, are embroidered in bright, vari-colored tinsels.

The colors in materials for frocks are paling, and there is a marked tendency toward a reinstatement of the long discarded pale pink and sky blue. Both Paquin and Doucet have set the ball rolling by large orders of those two shades in crêpes and satins, and in plain *charmeuse*.

Brocades are omnipresent. There are velvets brocaded on chiffons, velvets brocaded on crêpes and satins, and many a piece of one-tone *façonné*. A stunning length, illustrated in the middle of page 120, is of old-gold crêpe, brocaded with large, velvet roses in dull yellow, outlined with white. Another equally striking piece is in a light blue ground with the pattern worked in dull coppers and browns.

The newest variety of *charmeuse* has a crêpe finish, but it is unembroidered and unbrocaded, and comes in the simple, old-time colors—rose, bright blue, and dark, bottle green.

COUDURIER, FRUCTUS
AND DESCHER

Velvets, embroidered and *lamé*, are the keynote of the Coudurier, Fructus and Descher showing. There are,

however, many marvelous silks; *crêpe Egyptienne*, and *lamé*; moires, usually brocaded with large, free designs; and many two-tone *brochés*, both in satin and in velvet. The two-tone effects are attained by some mysterious dyeing device after the weaving of the material.

There is much silver and black, and silver and white in combination, and there is a goodly showing of Roman-striped velvets for skirts. One of the great successes of the looms for this year is a soft velvet, *velours Salomé*, which comes in a deep, clear red, called *cassis*, or black currant. Another favorite is a plain velvet in a dark ground with dainty wreaths of tiny flowers embroidered in different colored silks.

Pactoles, the gorgeous, ribbed silks magnificently brocaded in silver and gold which were used for the sumptuous wraps and dinner gowns of the spring, have been carried over for winter use, but with a striking difference in color. Those for the spring were made in all colors; for the winter they are to be had only in black, and the silver and gold figures are replaced by satin brocades. This makes the material more supple, and fits it for suits and tailored costumes.

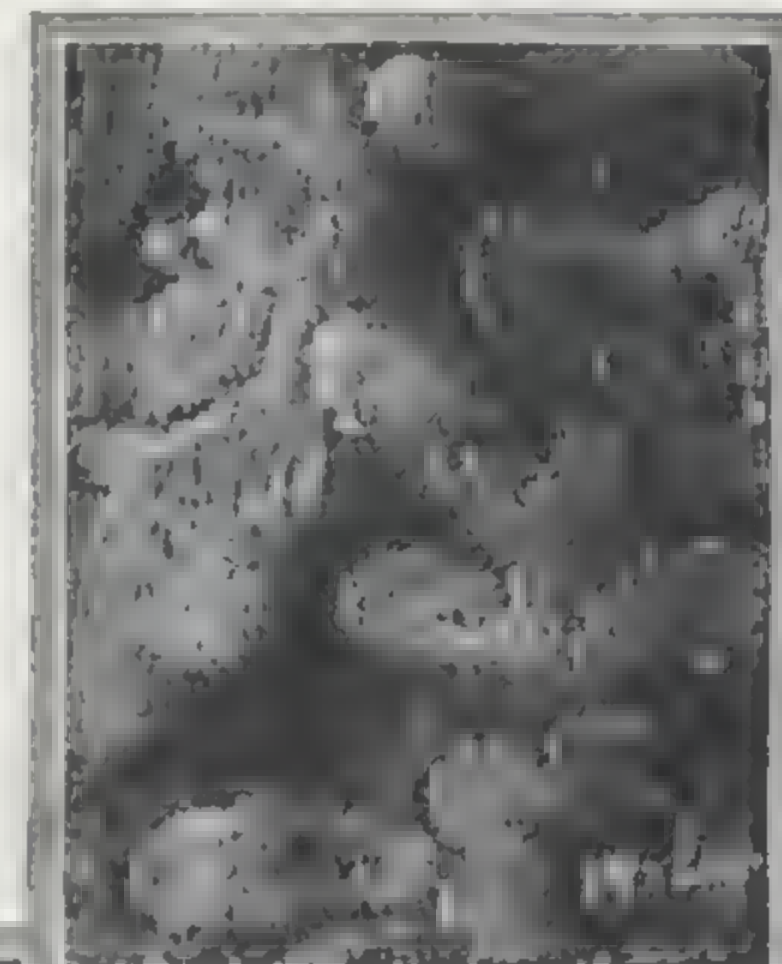
The brocades from this house show many remarkable combinations both in color and fabric. There are moires brocaded on a background of faille; satin brocaded on crêpe and called *crêpe verneil*; satins printed in colors and brocaded in gold; and exquisitely old-fashioned damask furniture-covering brocaded in a contrasting color. A yellow ground patterned in deep cerise has been chosen by Callot. One beautiful fabric, a satin *façonné lamé*, is in prune color with figures brocaded in gold and outlined with black.

Quantities and quantities of beautiful sash ribbons are displayed here, all of them of daring patterns and colorings. Satin grounds brocaded in velvet, satin grounds printed in different colors and overcast with silver threads, chiffons and sheer voiles stiffened by silk and silver embroideries are to be seen among the ribbons. One of the most original and distinctive ribbons shows an East Indian

design; upon a pastel-blue background of *crêpe Egyptienne* turbaned men on horseback, slender palm trees, and rollicking dogs are brocaded in dull gold. This pattern pleased Paul Poiret, and has been ordered by him in many different colorings.

From Rodier Paquin has ordered quantities of double duvetyn, embroidered satin duvetyns, and plain duvetyns in navy blue, empire green or *lies de vin*, and printed bengalines.

Lustrous velvet brocadings on a copper ground



A rich, old-gold faille brocaded in a flower design of shimmering satin



A somber background throws vivid, archaic figures into bold relief



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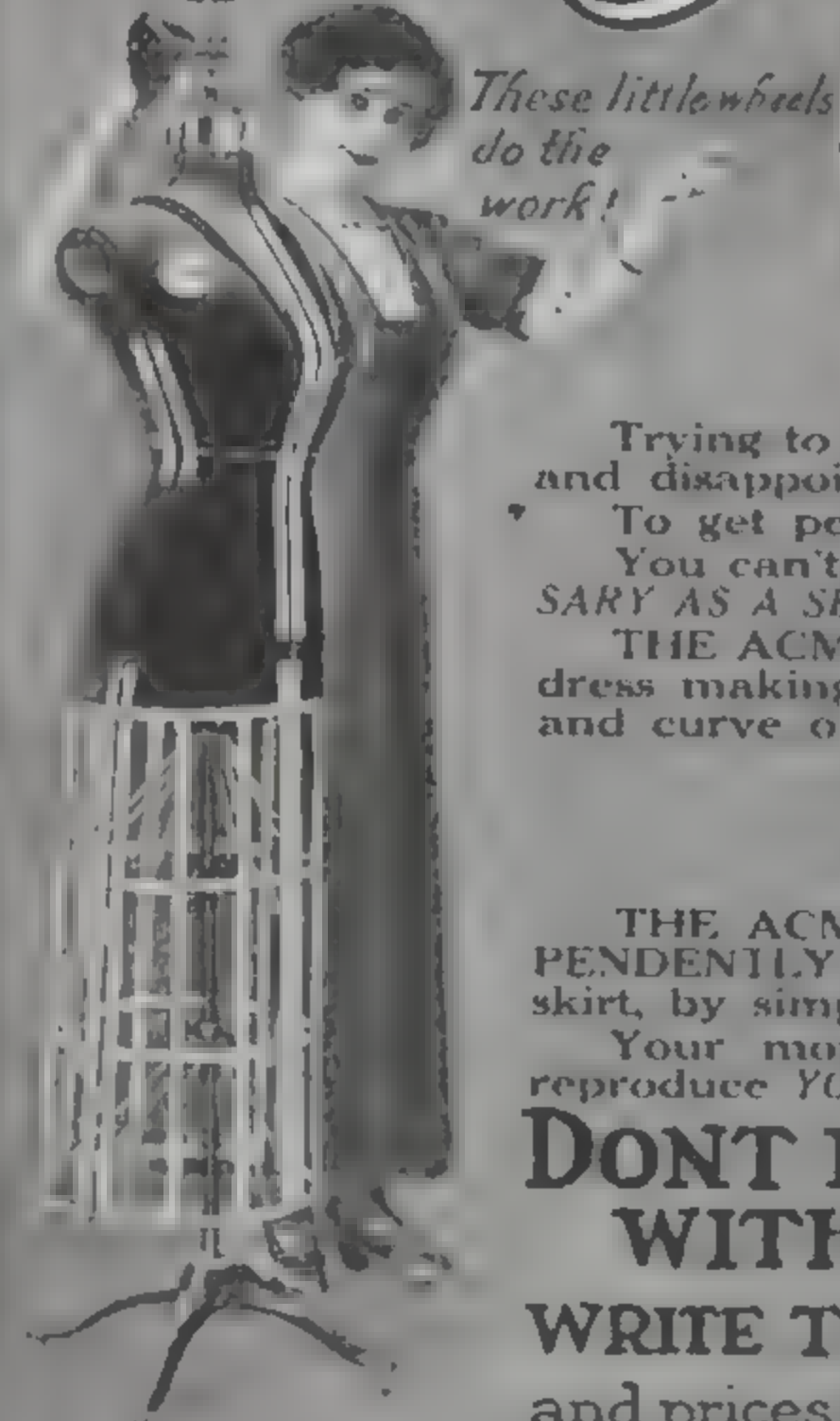
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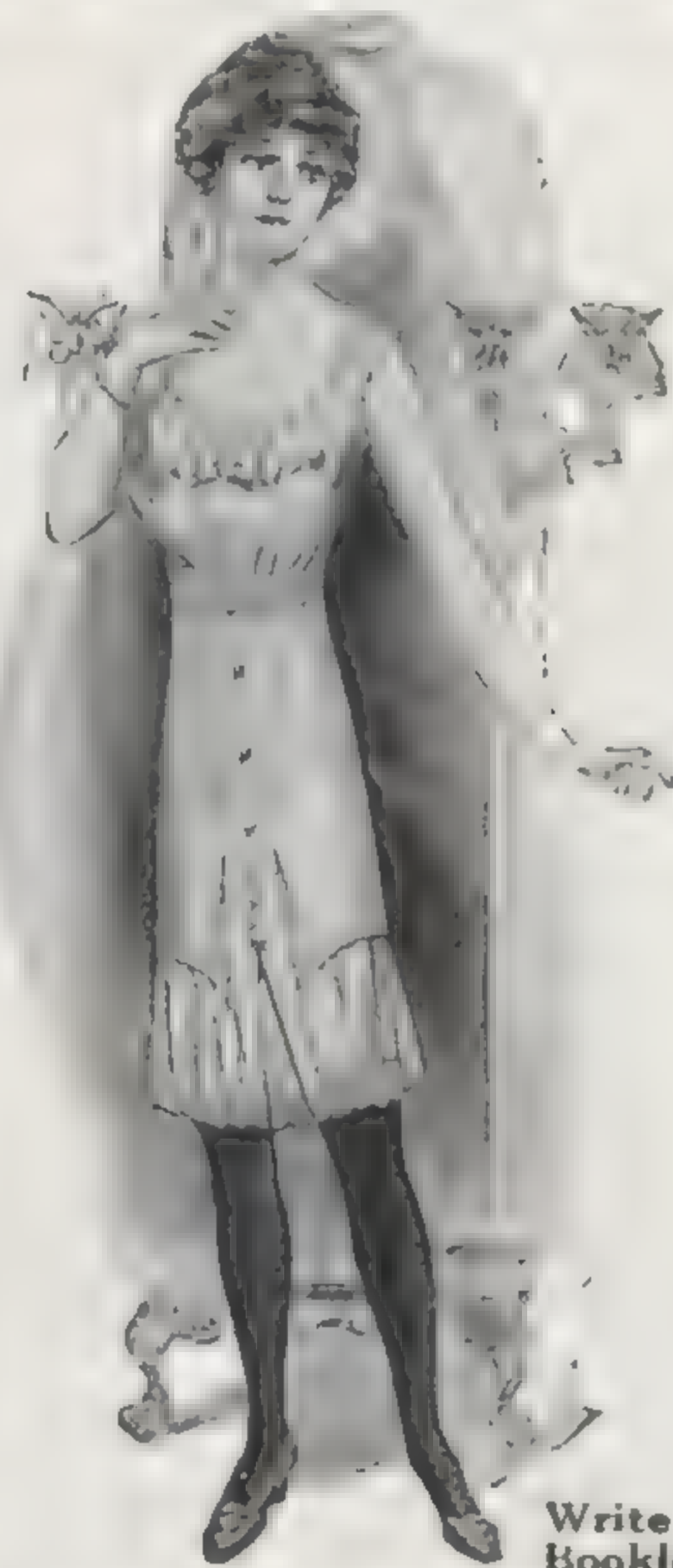


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S O C I E T Y

Died

NEW YORK

Brown.—On September 4th, Henry Billings Brown.

Havemeyer.—On September 7th, suddenly, William F. Havemeyer.

PHILADELPHIA

Biddle.—On September 2nd, suddenly, Harriet C. Biddle, daughter of Mr. and Mrs. Alexander Mercer Biddle.

Bullitt.—On September 2nd, suddenly, Maria Stockton Biddle, daughter of Mr. and Mrs. Logan M. Bullitt.

Davis.—On September 2nd, suddenly, Emilie Kennedy Davis, daughter of Mr. and Mrs. Charles N. Davis.

Fox.—On September 2nd, suddenly, S. Crozer Fox, son of Mr. and Mrs. Caleb F. Fox.

Willing.—On September 2nd, suddenly, John Rhea Barton Willing.

Wister.—On August 24th, at Narragansett Pier, R. I., Mary Channing Wister, wife of Owen Wister and daughter of William Rotch and Mary Eustis Wister.

Engaged

NEW YORK

Clark-Halsted.—Mrs. F. Adams Clark, daughter of Mr. and Mrs. Francis Page Adams, to Mr. E. Bayard Halsted.

Gayley-Milliken.—Miss Agnes Malcolm Gayley, daughter of Mrs. Gardiner Gayley, to Mr. Gerrish H. Milliken, son of Mr. Seth M. Milliken.

Hastings-Storer.—Miss Eleanor Laird Hastings, daughter of Mrs. George R. Read by a former marriage, to Mr. Francis Ellingwood Storer, son of Mr. and Mrs. Albert H. Storer, of Ridgefield, Conn.

Hinton-Baldwin.—Miss Eleanor Hinton, daughter of Mr. and Mrs. Alfred Post Hinton, to Mr. Delevan Munson Baldwin, son of Mr. and Mrs. William Delevan Baldwin.

Ingersoll-Arnold.—Miss Justine Ingersoll, daughter of Mrs. Robert Taylor Varnum by a former marriage, to Dr. Harold Sears Arnold, of New Haven, Conn.

Peabody-Hadden.—Miss Anita Peabody, daughter of Mr. Charles Peabody, to Mr. Hamilton Hadden, son of Mr. and Mrs. J. E. Smith Hadden.

Porter-Caesar.—Miss Doris Porter, daughter of Mr. Alfred Baynes Porter, to Mr. Harry I. Caesar, son of Mr. Henry A. Caesar.

Shaw-Presbrey.—Miss Marion Shaw, daughter of Mr. and Mrs. John Martin Shaw, to Mr. Charles Spaulding Presbrey, son of Mr. and Mrs. Frank Presbrey.

Van Cleef-Warner.—Miss Marion Augusta Van Cleef, daughter of Dr. and Mrs. Charles Parsons Gildersleeve, of Brooklyn, to Mr. Randolph Stephen Warner, Jr., son of Mr. and Mrs. Randolph S. Warner, of Columbus, O.

Watson-Gilbert.—Miss Edith Watson, daughter of Mr. and Mrs. George Henry Watson, of Morristown, N. J., to Mr. Edward A. Gilbert, Jr., son of Mr. and Mrs. Edward A. Gilbert, of Santa Barbara, Cal.

BIRMINGHAM, ALA.

Ferguson-Anderson.—Miss Fredrika Ferguson, daughter of Mr. and Mrs. Frederick S. Ferguson, to Mr. Pelham Hassard Anderson, son of Mrs. Frank Y. Anderson.

BOSTON

Sturgis-Clark.—Miss Frances Sturgis, daughter of Mrs. Russell Sturgis, Jr., to Mr. F. Haven Clark, Jr., of New York.

CINCINNATI

Bell-Lyons.—Miss Virginia Bell, daughter of Mr. and Mrs. Charles Walter Bell, to Mr. William Lee Lyons, of Louisville, Ky.

LOS ANGELES

Carson-Jones.—Miss Ethelyn Carson, daughter of Mrs. E. W. Sargent by a former marriage, to Lieutenant Herbert A. Jones, U. S. N.

PHILADELPHIA

Putnam-Schroeder.—Miss Sarah Elizabeth Putnam, daughter of Mr. and Mrs. Earl B. Putnam, to Mr. Seaton Schroeder, Jr., son of Rear Admiral and Mrs. Seaton Schroeder, of Washington, D. C.

Voorhees-de St. Pholle.—Miss Helen Voorhees, daughter of Mr. Theodore Voorhees, of Elkins Park, to Mr. Francois de St. Pholle.

PITTSBURGH

Wilson-Dort.—Miss Helen Adams Wilson, daughter of Mr. and Mrs. John S. Wilson, to Mr. Ralph B. Dort, of Albany, N. Y.

PORTLAND

Cook-Crumpacker.—Miss Cally Anna Cook, daughter of Mr. and Mrs. James W. Cook, to Mr. Maurice E. Crumpacker, son of Hon. and Mrs. E. D. Crumpacker.

RICHMOND

Diggs-Darden.—Miss Susan Randolph Diggs, daughter of Mr. and Mrs. Isaac Diggs, to Mr. Richard Newit Darden, of Virginia.

SAVANNAH

Colquitt-Baker.—Miss Lilla Claire Colquitt, daughter of Mrs. William Ross Colquitt, to Mr. George Mallard Baker.

ST. LOUIS

Valle-Hope-Nelson.—Miss Isabel Valle, daughter of Dr. and Mrs. Jules F. Valle, to Mr. James Hope-Nelson, son of Sir William Hope-Nelson, of London, Eng.

Weddings

NEW YORK.

Batten-Broughten.—On August 21st, at the home of the bride's father, Mr. Joseph Batten, of Montclair, N. J., and Miss Marguerite Broughten, daughter of Mr. John Sands Broughten, of Trenton, N. J.

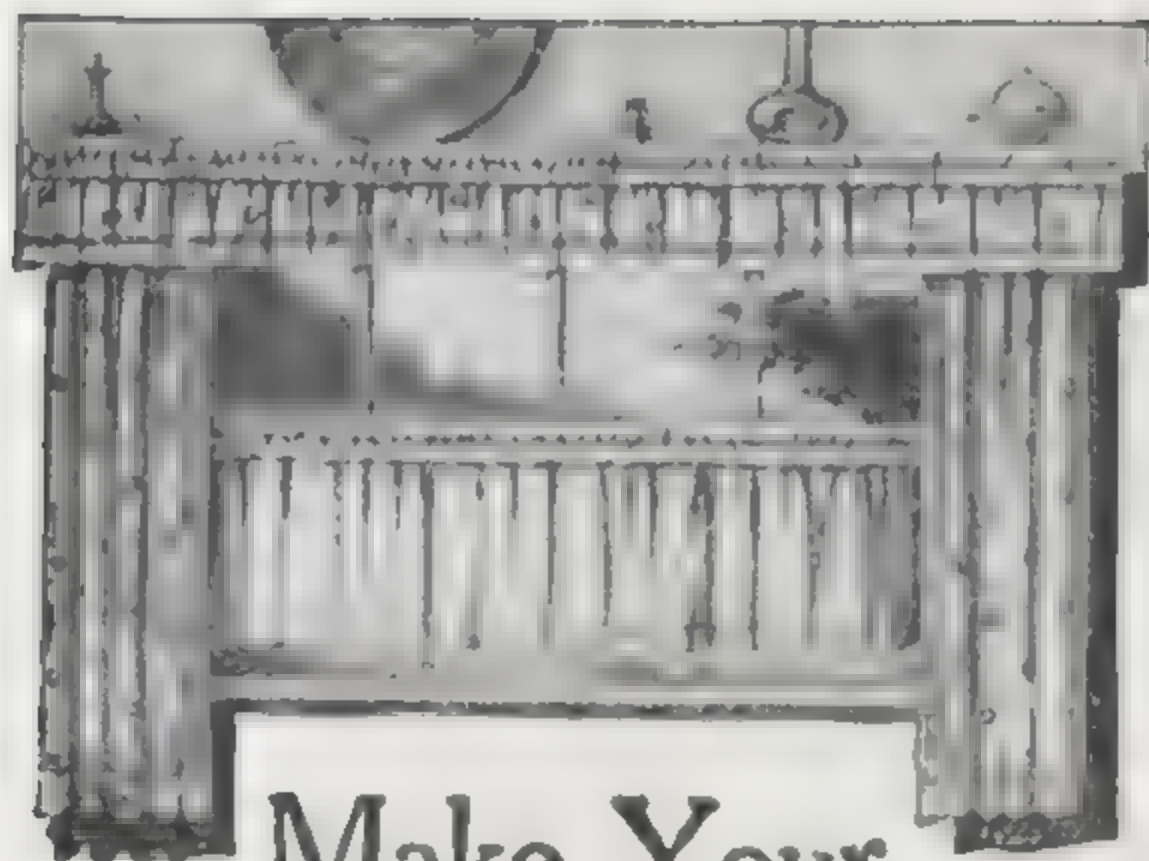
Brown-Hazard.—On September 27th, at St. John's Church, Far Rockaway, Mr. Frederick Rhineland Brown, son of Mrs. Frederick Tilden Brown, and Miss Laura Pelton Hazard, daughter of Mr. and Mrs. William A. Hazard.

Catalani-Hutchinson.—On September 5th, at the summer home of the bride's mother, at Bar Harbor, Me., Signor Giuseppe Catalani, of the Italian Embassy at Washington, and Mrs. Susan Dimock Hutchinson, daughter of Mrs. Henry F. Dimock.

Clark-Blair.—On September 20th, at the country home of the bride's parents, Peapack, N. J., Mr. William Clark, son of Mr. and Mrs. J. William Clark, of Bernardsville, N. J., and Miss Marjorie Blair, daughter of Mr. and Mrs. G. Ledyard Blair.

Coolidge-Parsons.—On September 3rd, at the summer home of the bride's parents, at Kennebunk, Me., Mr. John Templeman Coolidge, Jr., and Miss Abigail Parsons, daughter of Mrs. George Parsons.

(Continued on page 128)



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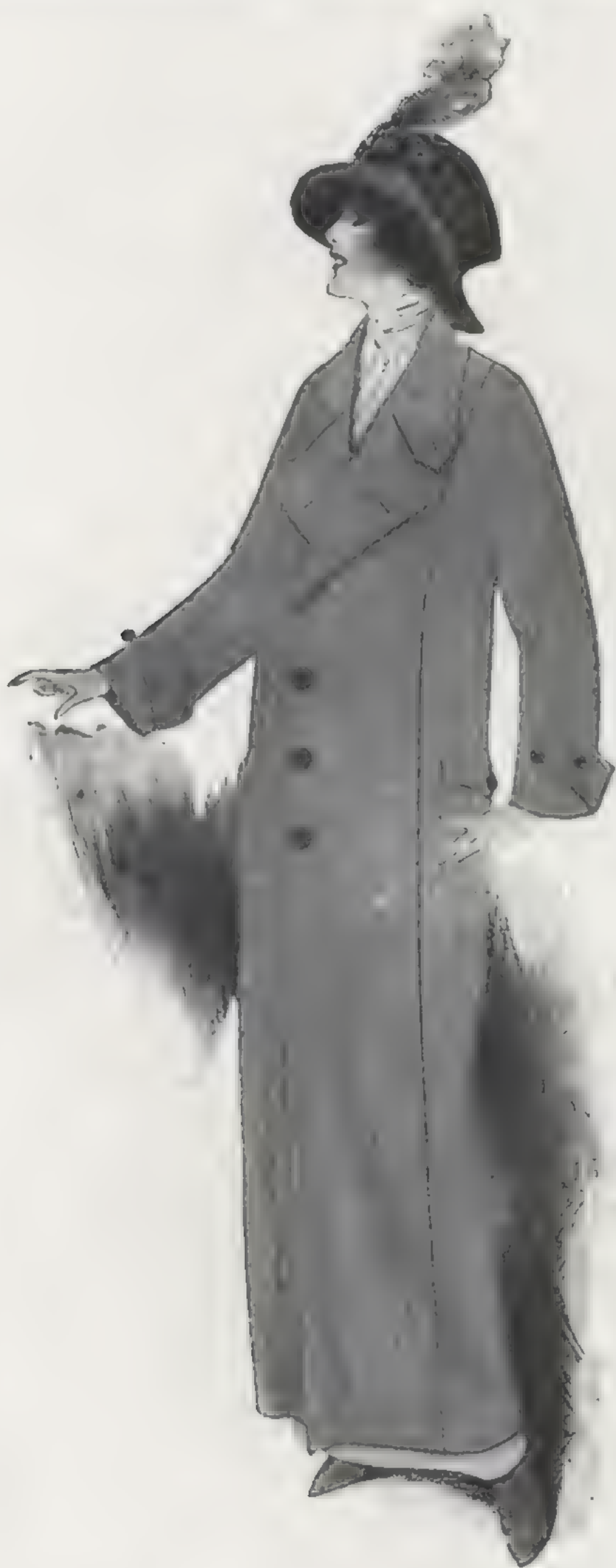


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SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS

S O C I E T Y

(Continued from page 126)

Ernst-Taylor.—On September 2nd, at the home of the bride's parents, Mr. George J. Ernst, of Cleveland, Ohio, and Miss Marjorie Taylor, daughter of Mr. and Mrs. W. Hetherington Taylor, of Montclair, N. J.

Ward-Nicholls.—On August 30th, at the summer home of the bride's mother, at Gloucester, Mass., Mr. Henry M. Ward and Miss Rhoda Olive Nicholls, daughter of Mrs. Rhoda Holmes Nicholls.

Wyeth-Worth.—On September 3rd, at the summer home of the bride's grandparents, at Nantucket, Mr. Francis Maxwell Wyeth, son of Mr. and Mrs. Maxwell Wyeth, of Rosemont, and Miss Helen Worth.

ATLANTA

Wells-Thomas.—On August 27th, at the home of the bride's mother, Mr. James L. Wells and Miss Adeline Thomas, daughter of Mrs. Alice Muse Thomas.

Weltner-Hull.—On September 3rd, at the North Avenue Presbyterian Church, Mr. Philip Weltner, son of the Rev. C. E. Weltner, and Miss Sallie Cobb Hull, daughter of Mr. and Mrs. Alexander B. Hull.

BALTIMORE

Duer-Tate.—On September 10th, at the home of the bride's family, Brentwood, Essex, England, Mr. Leland Blodgett Duer, son of the late Douglas H. Duer and Mrs. Duer, and Miss Dorothy Dean Tate, daughter of Mr. and Mrs. Arthur Tate.

Kidder-Tyson.—On September 10th, at the country place of the bride's mother, Mr. George Herrick Faber Kidder, of Winnipeg, Manitoba, and Miss Evelyn Bayly Tyson, daughter of Mrs. James Wood Tyson.

BOSTON

Bird-Phelps.—On September 6th, at the summer home of the bride's parents, at Barnstable, Mass., Mr. Francis William Bird, son of Mr. and Mrs. Charles Sumner Bird, and Miss Margery Willard Phelps, daughter of Mr. and Mrs. George H. Phelps.

CHICAGO

Hunter-Mitchell.—On September 27th, at the summer home of the bride's parents, at Lake Geneva, Ill., Mr. Robert Hunter and Miss Gwendolen Mitchell, daughter of Mr. and Mrs. John J. Mitchell.

Reilly-Dunham.—On September 27th, in Christ Church, Winnetka, Mr. John Rice Reilly, son of Mrs. Henry J. Reilly, and Miss Anna Mary Dunham, daughter of Mrs. James S. Dunham.

MINNEAPOLIS

Hunt-Washburn.—On August 23rd, at the summer home of the bride's parents, at Lake Minnetonka, Mr. Harold Olney Hunt and Miss Margaret Washburn, daughter of Mr. and Mrs. John Washburn.

NEW ORLEANS

Fortier-Gelpi.—On September 2nd, at St. Augustine's Church, Mr. James J. A. Fortier and Miss Marie Rose Gelpi, daughter of Mrs. Louise Nicaud Gelpi.

PHILADELPHIA

Briggs-Green.—On September 6th, at the summer home of the bride's parents, Anaotok, Jamestown, R. I., Mr. Benjamin Franklin Briggs, of New York, and Miss Dorothy S. Green, daughter of Mr. and Mrs. John P. Green.

Thomas-Davis.—On September 27th, at the summer home of the bride's parents, at Cape May, N. J., Mr. G. Brinton Thomas, son of Mr. George Brinton Thomas, and Miss Annette Davis, daughter of Dr. and Mrs. Charles N. Davis.

PITTSBURGH

Maddux-Black.—On August 28th, at the home of the bride's parents, Lieutenant Rufus Foote Maddux, U. S. A., and Miss Eveline McDowell Black, daughter of Mr. and Mrs. Gilbert M. Black.

Miller-Belleville.—On September 24th, at the home of the bride's parents, Mr. David Wilson Miller and Miss Katherine Ely Belleville, daughter of Mr. and Mrs. Joseph Mitchell Belleville, of Sewickley.

ST. PAUL

Allison-Johnson.—On August 16th, at St. James's Church-by-the-Sea, La Jolla, Cal., Captain James B. Allison, Adjutant Seventh United States Infantry, and Miss Katharine Steele Johnson, daughter of the late Captain Alfred B. Johnson, U. S. A., and Mrs. Johnson, of St. Paul and Pasadena, and granddaughter of the late Major General R. W. Johnson, U. S. A.

SAN FRANCISCO

Maillard-Petersen.—On September 20th, at the home of the bride's parents in Belvedere, Mr. John Ward Maillard, Jr., son of Mr. and Mrs. John W. Maillard, and

Miss Kate P. Petersen, daughter of Mr. and Mrs. Ferdinand C. Petersen.

Whipple-Kellogg.—On August 30th, at the home of the bride's mother, Mr. George Harding Whipple, son of Mrs. H. S. Whipple, and Miss Louise Kellogg, daughter of Mrs. Marmaduke B. Kellogg.

SAVANNAH

Coy-Meldrim.—On September 1st, at Trinity Episcopal Church, Mr. Edward H. Coy and Miss Sophie Meldrim, daughter of Mr. and Mrs. Peter W. Meldrim.

Longino-Evans.—On August 28th, in Christ Church, Lieutenant Olin Harrington Longino and Miss Lilla Evans, daughter of Mrs. J. S. Evans, of Tybee.

WASHINGTON

Davis-Bennet.—On August 23rd, at the summer home of the bride, Martha's Vineyard, Mass., Captain Russell Haven Davis, United States Marine Corps, son of Congressman Charles Russell Davis and Mrs. Davis, of Washington and Minnesota, and Mrs. Arthur Ferris Bennet, daughter of Mr. Henry J. Gensler.

Weddings to Come

NEW YORK

Ayres-Starr.—On October 22nd, Miss Emily Dearborn Ayres, daughter of the late Colonel Charles G. Ayres and Mrs. Ayres, to Mr. George Emlen Starr, of Philadelphia.

Burr-Kerr.—On October 22nd, at the country place of the bride's parents, Lawrence, L. I., Miss Rosamond Burr, daughter of Mr. and Mrs. Winthrop Burr, to Mr. Albert B. Kerr, son of the late Senator James Kerr and Mrs. Kerr, of Washington.

Manice-Poor.—On October 3rd, in St. George's Chapel, Flushing, L. I., Miss Phebe Manice, daughter of Mrs. Heaton Manice, to Mr. Wharton Poor, son of Mrs. John C. Poor, of Washington, D. C.

Steele-Milburn.—On November 1st, at the Episcopal Church, Westbury, L. I., Miss Nancy Steele, daughter of Mr. and Mrs. Charles Steele, to Mr. Devereux Milburn, son of Mr. and Mrs. John G. Milburn.

Taylor-Russell.—On November 6th, at the West End Collegiate Church, Miss Elizabeth Willis Taylor, daughter of Mr. and Mrs. James Wilson Taylor, to Mr. John Francis Russell, Jr., son of Dr. and Mrs. John Francis Russell.

CHICAGO

Bowen-Phelps.—On October 4th, Miss Louise Bowen, daughter of Mrs. Joseph T. Bowen, to Mr. Mason Phelps, son of Mrs. Elliot H. Phelps.

Hayden-Leigh.—On October 8th, Miss Frances Elizabeth Hayden, daughter of Mr. and Mrs. Harvey Smith Hayden, to Mr. Carl Garden Leigh, son of Mr. and Mrs. Charles Leigh.

Lyford-Boyd.—On October 4th, at Seven Gables, Ill., Miss Gertrude Lyford, daughter of Mr. and Mrs. Will Hartford Lyford, to Mr. Edwin Ruthven Boyd, of Glasgow, Scotland.

PITTSBURGH

Huston-Bartlett.—On October 11th, at the First Methodist Episcopal Church, Sewickley, Pa., Miss Nanette Marie Huston, daughter of Mr. and Mrs. James A. Huston, to Mr. Edmund Benton Bartlett, of San Diego, Cal.

Wells-Van Pelt.—On October 4th, at the home of the bride's mother, Miss Margaret Franchot Wells, daughter of Mrs. Robert Wells, of Sewickley, Pa., to Mr. Randall Turner Van Pelt, son of Mr. and Mrs. C. E. Van Pelt, of Philadelphia, Pa.

RICHMOND

Crutchfield-Price.—On October 28th, Miss Louise Crutchfield, daughter of Mr. George Crutchfield, to Dr. Lawrence T. Price.

WASHINGTON

Wilson-Sayre.—On November 25th, at the White House, Miss Jessie Woodrow Wilson, daughter of President and Mrs. Woodrow Wilson, to Mr. Francis Bowes Sayre, son of the late Mr. and Mrs. Sayre.

Birth

LONDON

Roxburghe.—On September 5th, a son to Henry John Innes-Ker, eighth Duke of Roxburghe, and the Duchess of Roxburghe, formerly May Goelet, daughter of the late Ogden Goelet, of New York.

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The three-piece gown is for afternoon and street wear. It is done in taupe moire, with a waist of chiffon and lace, on hand-embroidered net. Trimmed with Lama beads and revers of green brocade. Coat 3-4 length with cuffs of shadow lace and lined throughout with brocade. The price is \$75.

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"A Spring Morning—Hyacinths," much resembling in treatment and feeling the artist's "Tulip Field," is one of the most characteristic of his pictures

A R T

GEORGE HITCHCOCK, a famous painter, died August second, on board his yacht, *The Tulip*, which was anchored off Marken Island, near Amsterdam. He was the son of the late Charles Hitchcock, and a brother of Dr. Charles Hitchcock of New York and Narragansett Pier. He was born in Providence, Rhode Island, in 1850. The story of his life is very simple and, like that of Corot among many other painters, a story of victory plucked from defeat.

Mr. Hitchcock was educated for the bar and strove to gain here a practise that never materialized. It is hopeless to attempt argument with the many who considered him then, with the usual amount of patronizing pity, a failure—he was a failure—not because he couldn't have been anything else, but because he had stepped into shoes that pinched. He was a bad lawyer because he was built to be a good painter. Corot, it will be remembered, was not wise enough to be a draper's apprentice. The romanticists have dwelt upon that plot, in its varied forms, and have weaved pathetic webs around it. But Hitchcock's life, like that of the Frenchman, was not pathetic, for it finished with a resounding note of victory.

MAKING SUCCESS OF FAILURE

He began to study painting in a desultory way, for the pangs of defeat were still with him. Later, as interest grew, he drifted to London and then to Paris, where he studied at Julian's Academy under Boulanger and Lefebvre. His professors must have imposed upon him many rigid rules—rules that have been as often the curse as the guiding star of students. He had thrown them off in 1889; he had found himself when he was awarded a gold medal at the Paris Exposition of that year. From that time on he mounted the ladder of fame, rung by rung, with never a set-back; America, which had seen him a failure as a lawyer, continued blind to him as a painter for years after he was acclaimed in Europe. Indeed, it was not until 1908, when he was elected a member

of the National Academy of Design, that he was accorded official recognition here.

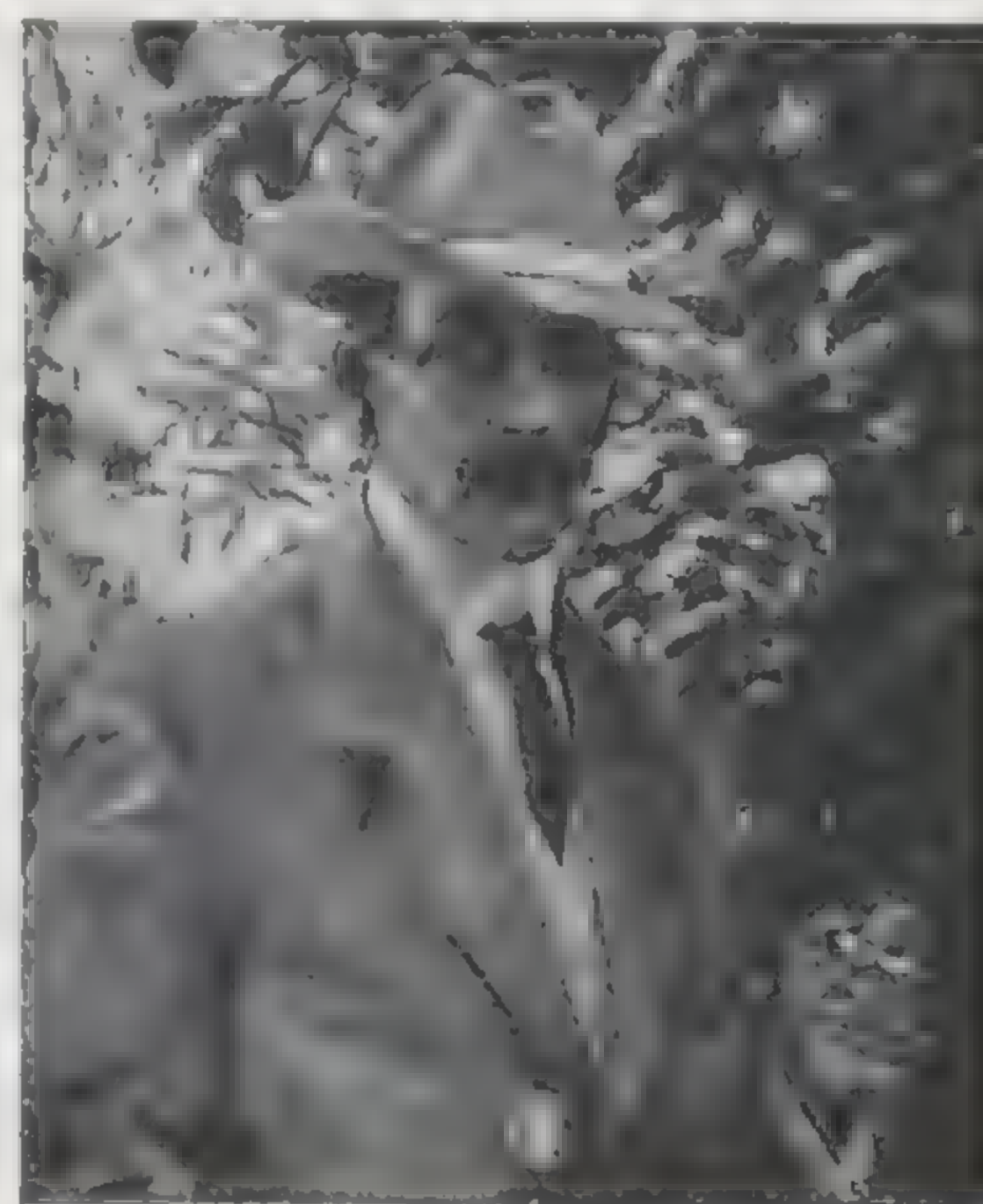
His dislike of the law (by the way, not a bad study for an artist—since it is a study of life in all its big and sordid aspects) had so biased his thought that his art, for all its appearance of accuracy, was abstract in its relation to life. He was a poet in that he loved mathematics, civilized in that he loved order.

DISCOVERING AMERICA IN HOLLAND

The lure of Holland, when the Hague School was working wonders in paint, drew him there with unaccountable numbers of his compatriots. For centuries the lowlands had had their flower gardens, their fields of blazing color, their rows of tulips and hyacinths and poppies, and their artists, because of an artistic qualm perhaps, a hatred of commercialism, had remained, wilfully or not, blind to them. Hitchcock came, and in no time made that piece of their country his own. They trail after him now, and by proving themselves sheep, prove him a leader.

Other foreigners have invaded Holland, the land of painters, before and since Hitchcock, to capture—what?—

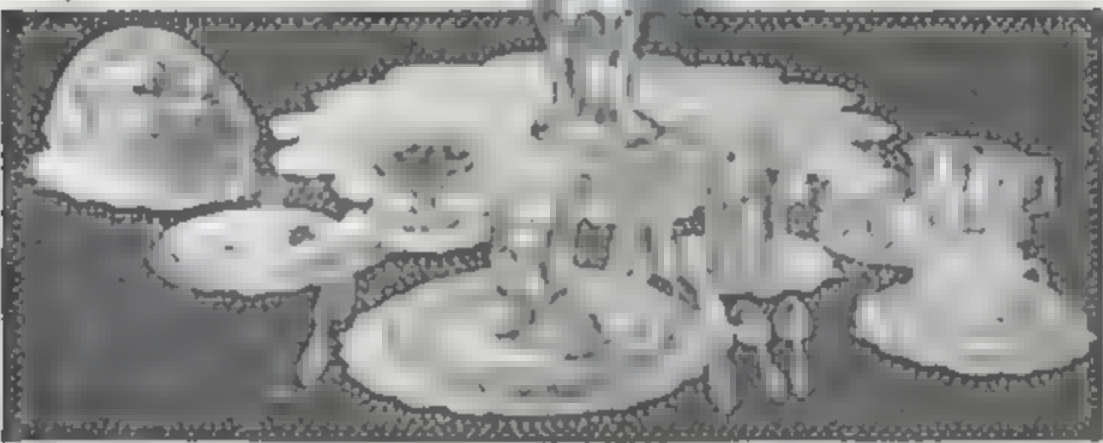
pictures taken captive, years ago, by the native artists. They had not the eyes to see new pictures as Hitchcock did; they took the old, stereotyped subjects—windmills, canals, high-peaked houses, villages seen through the masts of ships that are higher than the steeples of the churches; laughing heads of sunny boys already intimately studied by Hals; interiors of poor, but neat, homes similar to those of Bloomers, Israels, and Peters. They have brought back, inevitably, pale copies of the



Evidently George Hitchcock knew himself as well as he knew his other subjects, as this likeness of himself, by himself, proves

Holland that the native artists know far better than they. They have transcribed the gray-browns of the country, but the gray-browns that the native artists made to sing in deep, sonorous notes, and that they, casual visitors, could but feebly imitate. The modern Dutchmen are stolid, heavy, serious; they have lost the gaiety of Hals, or Teniers, or Jan Steen

(Continued on page 132)



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PARIS MONTREAL LONDON



(Continued from page 130)

and the foreigners ape their mannerisms, which, without their soul, must be their faults.

HOLLAND, THE GAY

Hitchcock went to Holland, I believe, looking for America; at least he tried to find the parts of Holland that were most akin in spirit to his fatherland. He was gay and grave at once. He had not the temerity of his brother invaders—Don Quixotes; he did not attempt to do battle with the windmills. He left what had already been recorded alone; he devoted no time to the Holland of gloomy grays, of greedy water, and of fragile dikes; but searching, he found an American gaiety, and camped within its sight. He has given us a picture of a Holland unknown before to art.

Theoretically, his discovery may be said to be greater than that of Peary, for Peary found a place that all the men of his profession had been seeking for years and could recognize by exact measurement, while the painter found a place that the men of his profession passed every day and never saw. He had learned at Julian's, or in that better school, the world, the beauty of color, measure, and proportion. Had he been a better lawyer, he might have been attracted, by knowledge of it, to the life of the people, and have given us, since he sought gaiety, aspects of the boisterousness of its pleasure, and of the broadness of its humor.

THE FLOWER GARDENS OF HOLLAND

But he had been educated artistically in France to admire order, and esthetically in America (he was of Puritan stock) to admire reserve. So he went to a commercial Holland that is quiet and orderly, to a Holland engaged, not in fighting the sea, but in nurturing a frivolity. He went to the flower gardens that supply the continent with a produce utterly superfluous. There he found carpets of vivid color, defying dreariness, and fields that vied with the sun in glamour; and, being a true American, he viewed them with excited enthusiasm tempered by the reserve that he owed to British forefathers. He therefore produced in paint a vision that was never carried to a perverse extreme; he has shown us that a field of fiery red poppies may be riotous, but also that it may be subdued by the caress of atmosphere and the compelling rhythm of straight lines.

WAS HITCHCOCK A PHOTOGRAPHER?

The catalogue of art should place him as a classic-realist, for while he has, with the exception of a few symbolical subjects that do not represent him and might as well be left out of a summary of his work, invariably culled his themes from nature, he has also invariably screened them with his personality. Indeed, these

flower gardens of his with their crude clamor of color must have proved the despair of a more receptive painter; for, if the truth be told, the painter's medium is but muddy pigment, utterly lifeless beside the glory of nature's fireworks. He must employ his medium judiciously to give even a semblance of the reality; he must sacrifice a shadow to a light, or a light to a shadow; insist upon the one while subordinating the other, which nature, with its wealth, need never do. He must, above everything, know where to omit and where to accentuate.

Hitchcock was a discerning artist, and a craftsman of unusual ability. He took from nature the points that most aptly characterized it and, while playing upon these artfully, suggested the others so that in his pictures they existed, or seemed to exist, very nearly as they do in nature. Thus he has been accused of being a photographer, by which the accusing critics mean that nature held him a slave to every little whim.

THE CRY OF OSCAR WILDE

Now the modern cry, in the words of Oscar Wilde, is that "art begins where representation ceases." In accordance with the rabid interpretation of this theory held by the extremists—Cubists, Futurists, and Post-Impressionists—the introduction of art into the works of Hitchcock began entirely too late. It is true, from any point of view, that it did begin a little late, for he always held facts in great respect, but it is also true that it did not begin much too late.

He infused into his pictures the stamp of his personality—a personality at once gracious, refined, and delicate. Flowers may have helped to build it, but flowers never forced their prettiness upon it to the point of puerility. He lived with them, and he loved them. He reflected them in the faces of the peasant girls, more often beautiful than not—often more beautiful than in life, perhaps—who walk amid the rows of them in his pictures. And as the flower is delicate, so was the atmosphere—a merrier and a more delicate gray, a more Puritan gray than is to be found in the works of the Hague School—which he painted to envelop and to caress them.

GUY PÈNE DU BOIS.

SHOPPING BY PROXY

Wherever you live, the Vogue Shopping Service brings you close to the best shops of New York. Let us buy for you, the year round, every article, large or small, cheap or costly, that can better be bought in New York than in your local shops. Let Vogue give you the particulars. Apropos of this, be sure to get the October 15th issue which will be the Shopping Number.

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La Camille

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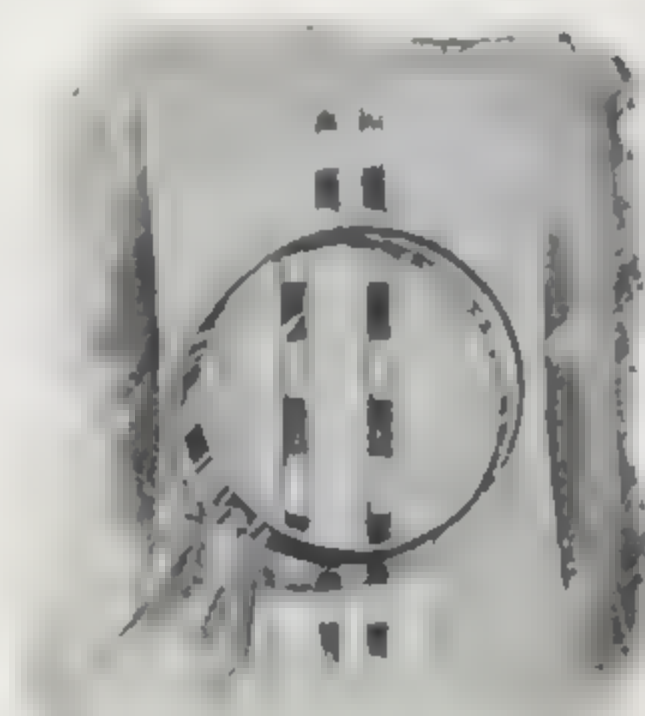
also has the "Ventilo" front shield—a device which allows better adjustment and prevents lacers from marking the abdomen.

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Small section from back showing "Ventilo" system

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Mrs. Adair

extends to you an invitation to visit her Salon (the mecca of New York fashionables) either to try one of her GANESH Treatments for the complexion and contour, or simply to learn of her methods which are the same as those practised in her London and Paris Salons. Personally trained English attendants only.

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then do what hundreds of other women are successfully accomplishing—Free yourself of every unnecessary blemish, increase your personal attractiveness, by self-treatment at home with the GANESH TOILET PREPARATIONS.

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GANESH MUSCLE DEVELOPING OIL, \$5, \$2.50, \$1, the nearest to the natural oil of the skin ever produced; feeds the tissues, filling out lines and hollows; obliterates lines on eyelids, making them white and firm.

FOR LOOSE SKIN AND EYE PUFFINESS
GANESH EASTERN DIABLE SKIN TONIC, \$5, \$2, 75c, splendid skin tonic, tones and strengthens; enables skin to withstand hot rooms, cold winds and sun exposure; good for puffiness under the eyes.

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GANESH EASTERN BALM CLEANSING CREAM, \$3, \$1.50, 75c, unequalled as a face cleanser and skin food; good for the most sensitive skins.

WHITEN A DARK SKIN
GANESH LILY LOTION, \$2.50, \$1.50, removes tan, sunburn, collar lines, etc. Makes skin white and firm.

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GANESH JUNO, \$2.25, \$1.25, if gently rubbed in night and morning, will increase size and firmness.

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GANESH CHIN STRAP, \$5, \$8.50, will restore the lost contour, removing lines from nose to chin, and eradicating flabbiness around neck and chin.

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GANESH FOREHEAD STRAPS, will remove the lines on the forehead, also on corners of eyes. \$5, \$4.

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GANESH BEAUTY BOXES, \$35, \$25, \$5, for the tourist or for the boudoir at home; contain many GANESH Preparations; compact, safe and handy.

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Descriptive Lecture Booklet Free

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The foundation of beauty is health.

With strong nerves, good circulation and all the vital organs working properly, disease germs, gripe and colds can have little hold on you.

Beauty is largely a matter of cultivation—of developing your good points and making the best of every grace you possess.

Devote a few minutes daily to the scientific exercises I will prescribe for your individual need and keep your body healthy and beautiful.

You Can Weigh Exactly What You Should Weigh

My treatment for reducing or building flesh strengthens every vital function, so that you will be full of life and energy.

No Drugs—No Medicines

You can be well, so that everyone you come in contact with will be influenced by your vitality and wholesome personality.

You can be attractive, so that your personality will impress itself on those around you.

You can improve your figure, in other words, be at your best.

I want you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

The best physicians are my friends, their wives and daughters are my pupils.

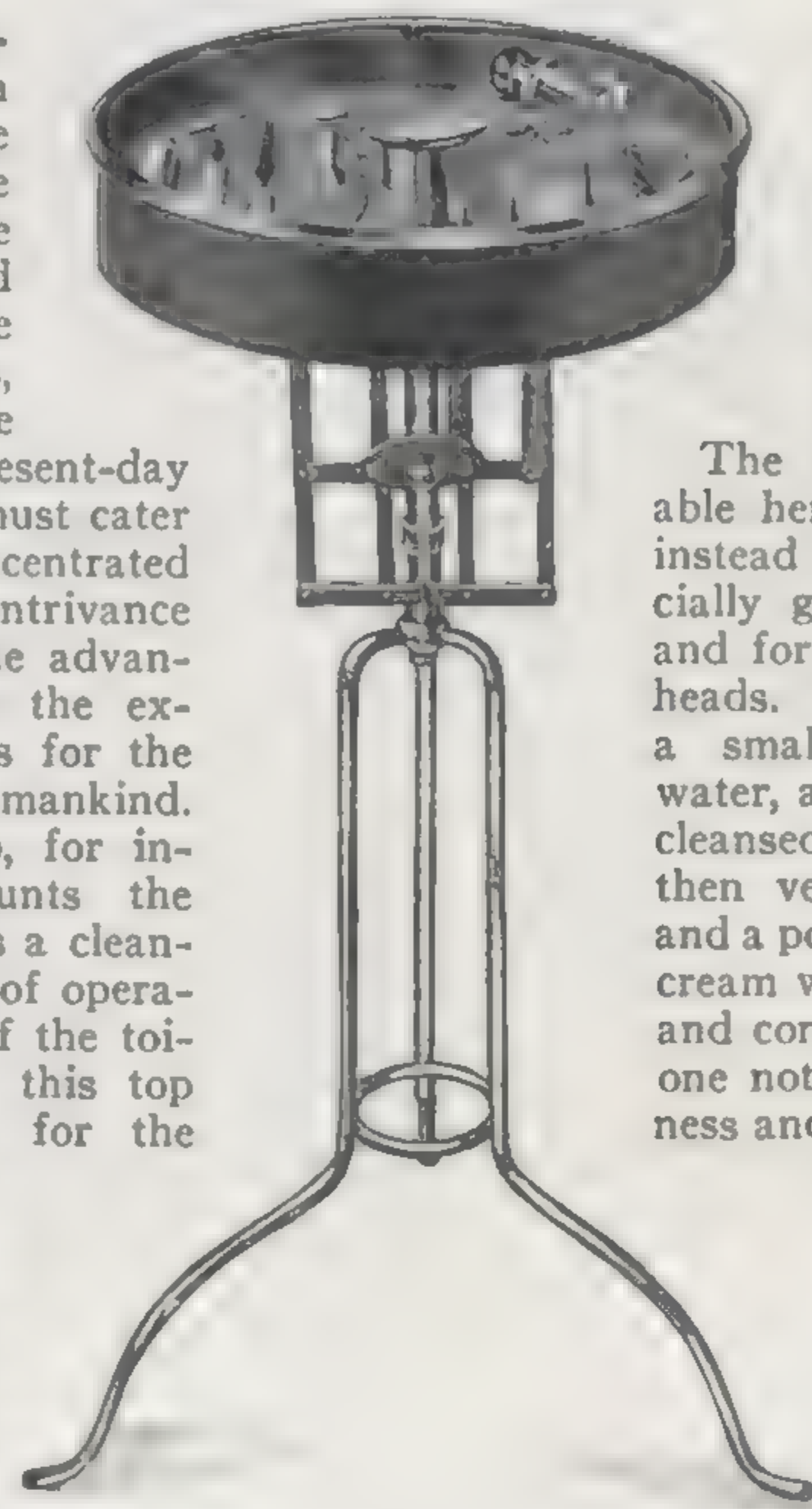
Write for my free booklet.

SUSANNA COCROFT, Dept. 17, 624 S. Michigan Avenue, Chicago



On Her DRESSING-TABLE

THE two illustrations on this page show the latest edition of the manicure table, opened and closed. Aside from its compactness, which is one of the primary aims of present-day manufacturers who must cater to our highly concentrated form of living, this contrivance possesses many of the advantages found only in the exclusive establishments for the beautifying of womankind. The round glass top, for instance, that surmounts the nickel pedestal makes a cleanly and sensible basis of operation for this phase of the toilette. When closed, this top also forms a cover for the trays, and yet does not hide their attractive interiors. When the arms have been dropped, it is a real pleasure to sit before the table upon which repose the bowls of hot suds, and take from its velvet nest each implement in its proper order.



The very latest and most convenient edition of the manicure table

There are seventeen articles in all, made of a good quality of steel and bone, with the exception of the two bottles, which are of glass, stoppered with nickel. The outside covering of the trays is of leather in a delicate shade of rose, lavender, or violet, and the lining is of velvet in a corresponding shade, though a trifle lighter in tone. Where the boudoir is decorated in any one of these colors, this little table placed along side of the dressing-table, the glass top of which covers a strip of the same colored silk, at once becomes a charming part and parcel of the room. In any case, the colors are such that they would harmonize with most any delicately toned scheme of decoration. Price, \$45.

A HANDMAID OF BEAUTY

On Fifth Avenue, in that fascinating region where the purveyors of fashion crowd shoulder to shoulder, is situated the establishment of a woman well versed in the arts of beautifying. Even before a treatment has been given, the owner's charm of manner and enthusiasm for her work, the prettiness of her boudoir-like rooms, and the appearance of quiet efficiency of her white-frocked attendants, all inspire a feeling of confidence in the patron.

The method of treatment consists of muscle strapping rather than massage—a gentle but rapid tapping of the skin with the finger tips, and certain lifting movements to brace the sagging muscles and smooth out the lines. This stimulates, in a healthy way, the blood circulation which, if allowed to grow sluggish, will cause the tissues to shrink, to become flabby and relax, and as a result wrinkles will form.

Nourishing and curative preparations are a necessary part of this treatment. These are many and various to suit the individual needs of each patron. An example of this careful regard for the difference in skin texture is shown in an orange cream that has recently been made as a substitute for the almond cream, which is generally acknowledged to be most nourishing, but is very often too strong for sensi-

tive skins, and causes unsightly blotches. This skin food is slightly perfumed with orange flower, and is put up in three different sized jars priced at 75 cents, \$1.50 and \$2.50 each.

The beauty sachets obtainable here are splendid to use instead of soap, and are especially good for an oily skin, and for the removal of blackheads. A sachet is soaked in a small quantity of warm water, and the face thoroughly cleansed. The blackheads are then very gently pressed out and a pore cream applied. This cream will close enlarged pores and convert a coarse skin into one noticeable for its smoothness and fineness. The sachets

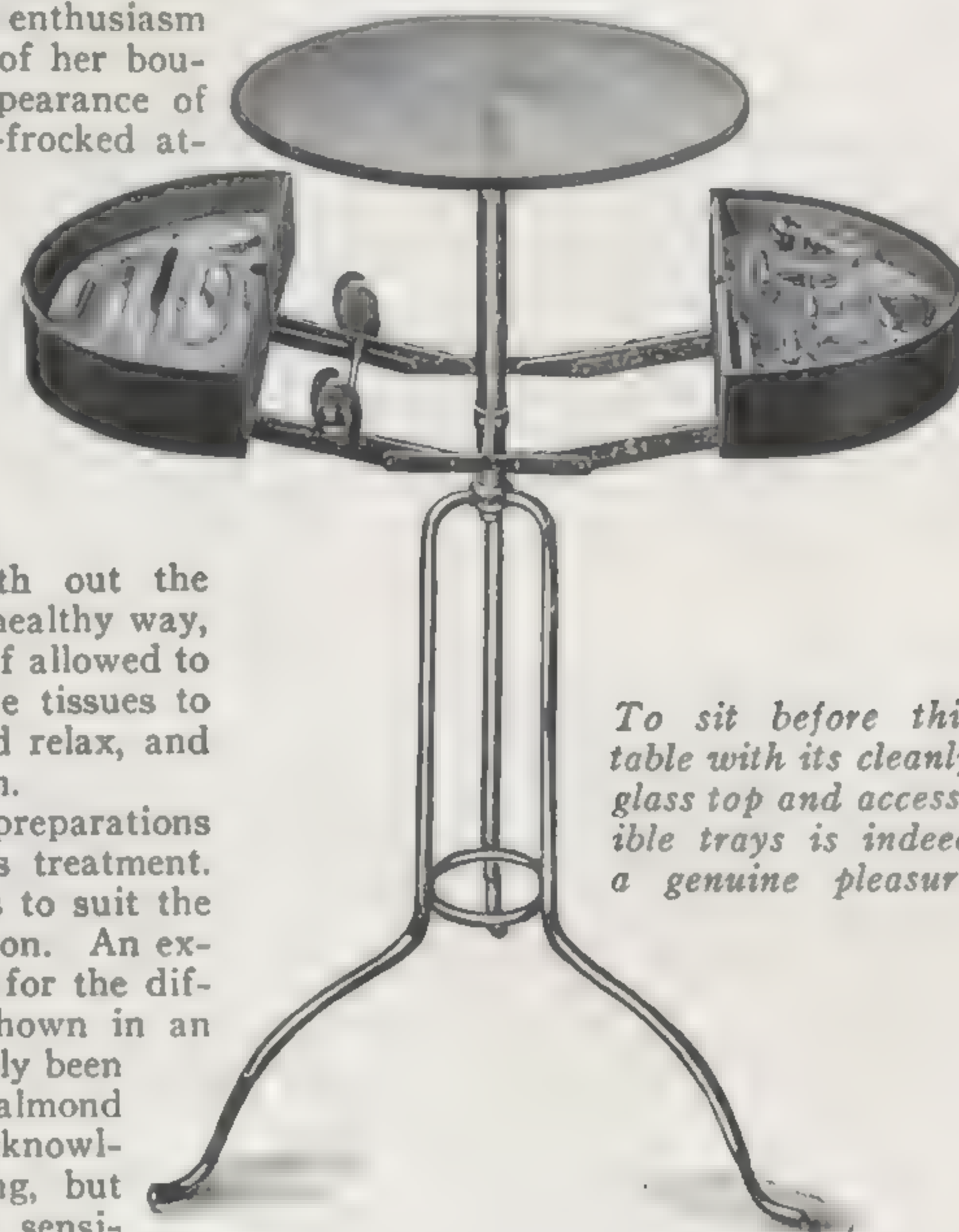
come in small bags; a box of twenty cost \$2. The pore cream is priced at \$1 a jar.

An interesting detail of the treatment is the use of squares of Japanese tissue paper instead of medicated gauze to wipe the face. This is a very cleanly

practise which many of the patrons of this establishment have copied. Those who carry the preparations with them on their travels, or perform the treatment at home will infinitely prefer to use this sanitary and inexpensive means of wiping the skin than to soil the household linens with ointments.

For the traveler, as well as for her who wishes to keep her beauty cultural accessories together, is put up a convenient japanned box (pale pink inside and out), divided into compartments to hold the articles without any danger of breakage. These boxes come in two sizes: one for \$14, and a smaller one, just the size to slip in a dressing-case, for \$10.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



To sit before this table with its cleanly glass top and accessible trays is indeed a genuine pleasure



Palm Beach, Fla.,
the Home of

Poinciana Cerate

—the Cold Cream par excellence for women who are critical.

PALM BEACH, the winter home of wealth and culture, the mecca of people from the north-country, intent on leaving behind for the time being the enduring rigors of climate and, consequently, the one place where a semi-tropical sun teases more complexions and takes unwonted liberties with more fair charms, unused to its rays, than any other in America.

Quite naturally then, Palm Beach should be the birth-place of Poinciana Cerate, because a need like a vacuum, is abhorred and nature fills one as surely as she does the other. So it has come to pass, that nearly every visitor to Palm Beach uses Cerate, attracted to it at first as a preventive of the deleterious effects of sunburn and wedded to its use thereafter as the most satisfactory preparation for the skin they have ever found.

A sample will be sent on request to those who wish to test the efficacy of Poinciana Cerate :: ::

Tubes, 25c.
Jars, 50c., \$1.25 and \$2.50

At all really high-class toilet goods counters—or sent postpaid by

G. B. MERRIAM
Lake Placid in the Adirondacks,
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Nardi

HABIT MAKER Ladies' Sporting Tailor

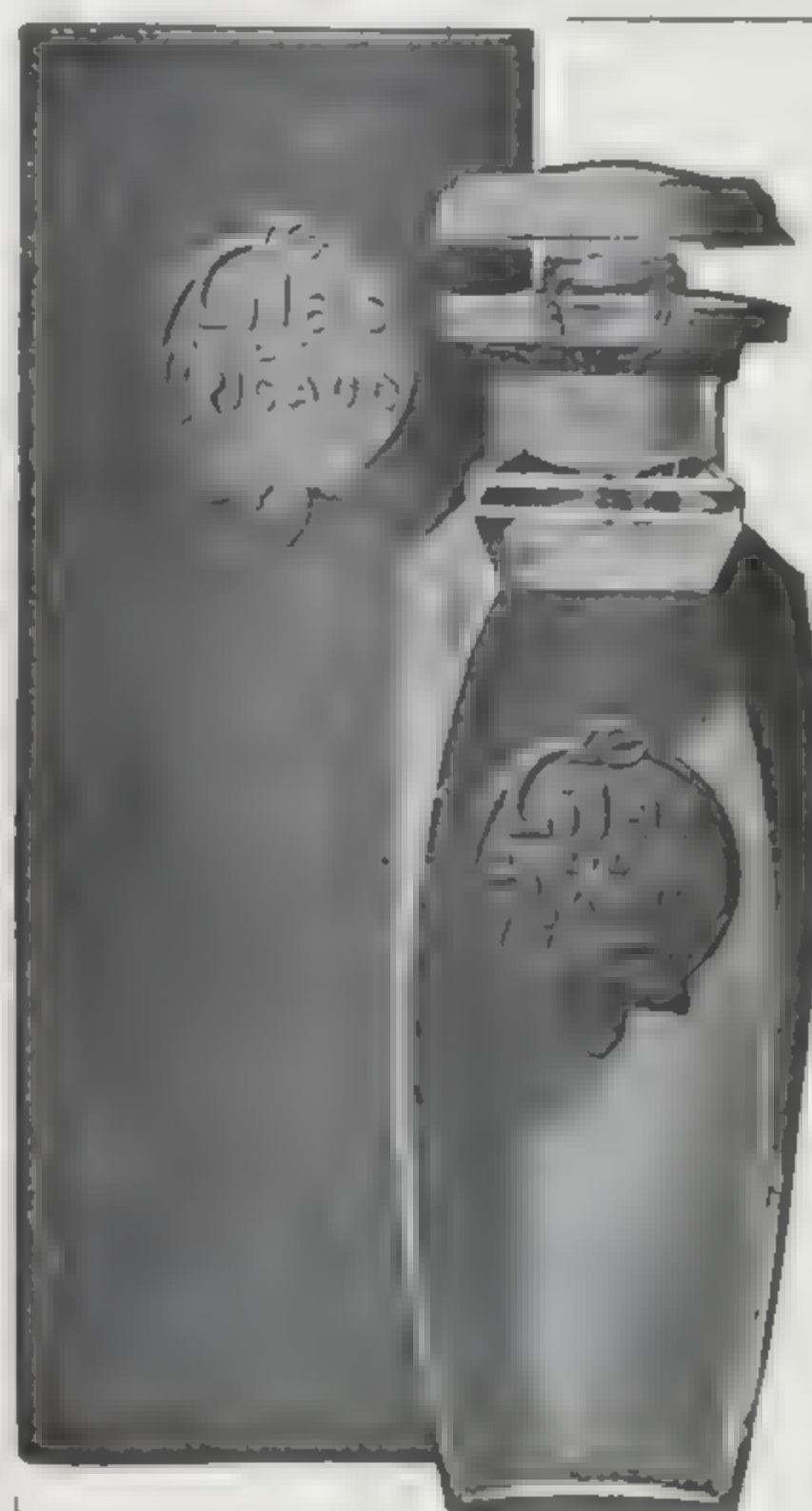
Wishes to inform his patrons that the latest models in Street Costumes and Country Suits are now ready for inspection.

Particular attention has been given to the designing of new and exclusive styles in Riding Habits for the coming Social Horse Show events.

An early order will facilitate a prompt delivery.

Patrons residing out of town who may desire habits without fitting may be accommodated by applying for measurement blank samples and Style Book. Prompt attention given to all mail orders.

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Lilas de Rigaud

*The Perfume of Old-Fashioned
Gardens and Tender Memories*

Over in Japan—that quaint little world of quaint little people—they have a faith which they call “The Religion of Cherry Blossoms and Tender Memories.”

In America our love for our childhood's home with its old-fashioned garden, is almost a religion—and willing homage is accorded whatever influence recalls it to our memory.

So—we open the gate to a world of pleasure for you in Lilas de Rigaud, “The Perfume of Old-Fashioned Gardens and Tender Memories.”

One whiff—you close your city-tired eyes and drift backward to a long-gone day. A rambling old house with fascinating nooks and crannies to explore. An old

garden drowsing in the sun. A turn in the gravel path, and a clump of swaying green greets your eyes, topped by great purple plumes that nod and dip. A stray wind comes up from the south, blowing soft as a caress—the purple plumes drip dew and sweetness on the air. Tender memories crowd fast—you are back in the old home—

No—it was just a dainty woman who brushed past you, leaving an elusive trail of Lilas de Rigaud—delicately teasing your yearning senses with its breath from the long ago—“its odor from Dream-land sent.”

Try Lilas de Rigaud—“The Perfume of Old-Fashioned Gardens and Tender Memories.” It has a message for you.

The package is a gem of artistic beauty—slender—refined—aristocratic.

The price is but \$3.50 the bottle. Toilet Water, \$3.00. Talcum Powder of finest quality in glass jar with patented sifter top, but 50 cents.

For sale in all high-class toilet goods departments.

Send 15 cents in stamps to Dept. S, Riker-Hegeman Co., 34th St. and 7th Ave., New York City, for generous sample of Lilas de Rigaud Perfume.

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1858 (as illustrated) **Exquisite
Canton Crepe Dress for
Maternity** with loose front
panel and trimmings of
silk plush in Persian colors **49.00**

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The lines of the Frolaset are beautiful—the back, the hip, the front, the bust, the waist—all are made to appear so graceful. A Frolaset gives one that tall, svelte, graceful figure—lovely in line and contour—a figure that you, and those who see you, will admire.



The best way to see the difference between a Frolaset and other corsets is to have a corsetiere try both on your own figure. Unless the Frolaset gives you better lines, we would hardly expect you to wear it. We aim to have the merit of the corset itself to convert you to a Frolaset.

The new models are now being shown at the better stores and exclusive corset shops throughout the country and Canada. They are priced from \$3.50 to \$40.00. Every merchant who sells Frolaset corsets will gladly give you a trial fitting.

Made by The Frolaset Corset Co., Detroit.



THE FOUNDATION of the HARDY GARDEN

THE hardy garden should be considered as a permanent institution. It is like a house that is built for all time or at least for many years. The most important thing, therefore, is the location. Some people seem to think that a garden may be made in any spot desired, but in this, as in other things, nature has limitations. A house can not be built just anywhere; the site must be carefully selected with regard to certain well-defined principles of house-building. It is the same in garden making. Some sites are naturally suitable, some can be made suitable, while others are hopeless because they have natural disadvantages which can not be overcome.

Of the natural disadvantages, the matter of drainage is the one which is likely to cause the most trouble. There must be especially good drainage in the hardy garden. Few hardy plants, with the exception of the iris and a few semi-aquatics, will do well in a location in which the water stands for any considerable time after rains. Some plots of land are naturally well drained; others can be artificially drained, while some, owing to the conformation of the surface, can not be drained at all, and are fit only for a "bog garden," to be used for the class of plants which will do well in a low, damp situation.

THE MATTER OF DRAINAGE

Drainage is affected very largely by the conformation of the land. If there is a gentle slope without deep undulations there is sure to be at least a fair drainage which later cultivation will perfect. If the land is level, the drainage may still be perfect if the sub-soil is of loose rock, shale, pebbles, or porous, brittle clay. Of course, the sandy sub-soil, such as is found in the counties of New York west of the Catskills, and in New England south of Massachusetts, will give trouble in the matter of drainage. A well-drained garden in the hands of an amateur grower will do better than a poorly drained garden in the hands of an expert.

The drainage referred to above is the natural drainage of the garden and surrounding land. Next to this in importance is the drainage of the individual beds and borders, which is merely a matter of knowledge properly applied. The best way to assure proper drainage in this respect is to excavate all of the beds when making the garden. The bed drainage bears the same relation to the plants that grow in it as the hole in the bottom of a flower-pot bears to the potted plant; it carries off the excess water, and leaves in the soil just what it will naturally carry in suspension, and at the same time permit the roots of the plants to have access to air and water. If the water is allowed to stand about the roots it will entirely cut off the supply of air.

EXCAVATING BEDS

Flower beds and borders should be staked out by running lines from stake to stake. The soil between the lines should be excavated to the depth of the top soil, and all of this soil laid to one

side. All stones and gravel should be saved for use in drainage.

The excavation should be sloped on the bottom so that one end is an inch deeper than the other for each ten feet of length. That is, in a border forty feet long, the lower end must be twenty-eight inches deep and the higher one twenty-four. At the lower end one length of six-inch, porous, terra-cotta tiling should be set upright and filled to the top with broken stone. The hole for the tiling can be made with an iron garden crowbar and a shovel. This manner of construction will insure good drainage. The bottom of the excavation should then be filled in to a depth of four inches with broken stones the size of railroad ballast, coarse cinders from the furnace, or brick-bats. If the remainder of the bed is filled in with good soil it will, with proper care, last a life-time.

TESTING THE SOIL

The matter of soil is very important, but defects in this respect can be remedied at any time. The good soil preserved when the beds are excavated should be tested for acidity or alkalinity. This can be done by putting a quart of the soil, sifted free from all stones and rubbish, in a dish, and adding enough water to make a thin batter. This should be allowed to stand for three days, and should be stirred once a day. A strip of litmus paper about two inches long, which may be purchased from any druggist, must then be buried in the wet soil for one day. If it has turned red when it is removed the soil is too acid, if it has turned blue the soil is alkaline and will need lime at the time. This test should be made every three years, and in case the soil shows an excess of acid, lime should be added in the shape of "ground-limestone," a quart to each estimated bushel of the soil used to fill the excavations.

REJUVENATING A GARDEN PLOT

If the soil of a garden plot has lain unused, or has been used for gardening for a long time, it will be best to make a new soil for the beds and borders. To do this, mix one part, by measure, of the worn-out soil; one part of chopped-up sods from the roadside or a field in which clover has grown within three years; one part of well-rotted horse-manure, and one-half part of sharp sand. Mix these soils well, and to each estimated bushel add one quart of bone-meal, and one quart of lime, if required.

The beds and borders should be made in time to permit the planting of all the hardy plants before freezing weather begins. In most sections of the country south of Canada, if they are ready by the first of October, there will be time for the planting to be done. If for any reason it is impossible to do the planting in the fall, the beds and borders should by all means be gotten ready then, so that the planting can be done as soon in the spring as the snow is gone—long before any annual plants are set out—as perennials should be planted while dormant in order to insure even fair success with spring planting.

Carlton Chaise Longue



Because of the high quality and artistic finish of Minnet Willow Furniture, we have recently furnished living rooms, sun parlors, tea rooms and boudoirs for many Vogue readers.

The Carlton Chaise Longue is designed to meet the wide-spread demand for a Willow reclining chair suitable for the convalescent, for reading, and for those 40 winks of beauty sleep. It is hand woven of natural French willow, exceedingly comfortable, easily moved and suitable for use in any room.

Price complete with cretonne cushions, as illustrated, \$25.00; with plain denim cushions, \$21.50; without cushions, \$15.00.

Stained any color, \$3.00 extra. These prices are F. O. B. New York. May we send you one today? We know it will fully satisfy you.

Riverview Chair

\$6.00 With Cretonne Cushion
F. O. B. New York

The most popular willow chair ever made. A chair woven especially for ease and comfort. Large roomy seat, wide arm rest and pocket for sewing or books. Will prove a real blessing during the long winter evenings.

Send for one of these chairs today. We guarantee immediate delivery if desired. Stained, \$1.00 extra.

Ask for our catalogue, handsomely illustrated, containing full information regarding the many uses of willow inside the house. A postal request will bring it.

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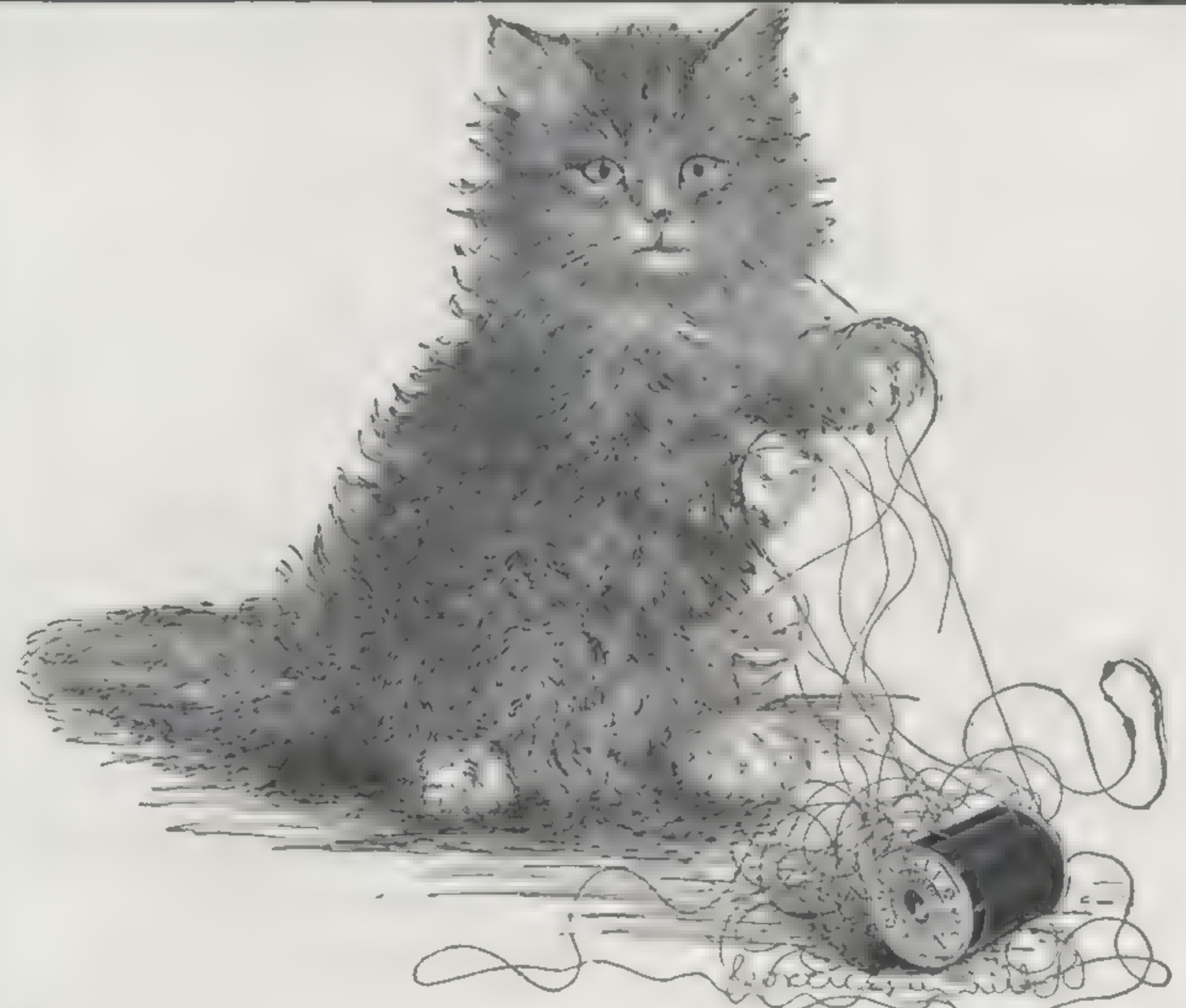
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Without Cushion
\$5.00



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The colorings introduced at the Fall Fashion Openings in Paris can be exactly matched with Corticelli Spool Silk by asking for the following numbers:

For example; the greens, Russian, 1029; Emerald, 1022; Bottle, 1016.6; and Dull Apple, 1016.3; the reds, Brique, 1057.3; Beterave, 1101; Beet, 1077.8; the Old Blue, 932; and Midnight Blue, 911; the new Taupe, 1149; Citron, 1000; Salmon, 1075.2; Nasturtium, 1091.6; Old Gold, 985; all the latest shades of mauve, also the new variations in the strikingly original Futurist colorings and bold, unusual Royal India shades can be matched at once by your Corticelli dealer.



Maillard's Breakfast Cocoa is the ideal breakfast, lunch, and supper beverage. TRY IT. It is so nourishing, strengthening and sustaining, and every cupful will do you good. You will like, too, its delicious and gratifying flavor; and it is most economical.

Maillard's Vanilla Chocolate is not only a sweetmeat but a food confection, pure and nutritious—qualities found only in chocolates of the highest standard of excellence.

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Afternoon tea served in the
Luncheon Restaurant—Three to Six

*Brings
the
Roses
to your
Cheeks*



Pallor—listlessness—all the beauty-destroying effects of anaemia disappear and the bloom of health comes back when

Pabst Extract
The Best Tonic

is used to enrich the blood, quiet the nerves and build up bodily and mental strength. Thousands of leading physicians recommend it in all cases of weakened, run-down or over-worked men and women.

Order a Dozen from Your Druggist
Insist Upon It Being "Pabst"

FREE BOOKLET, "Health Darts," tells all uses and benefits of Pabst Extract. Write for it.

PABST EXTRACT CO., Milwaukee, Wis.



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Gold Stripe

GARTER-PROOF SILK HOSIERY

No "run"
that starts
above can pass
this Gold Stripe.

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ever
happen
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Places Silk Hosiery on Your Economy List

THE only silk stocking that successfully resists the strain of the garter.

The patented gold stripe makes "runs" and "Jacob's Ladders" impossible. The most durable silk stocking you ever wore.

Guaranteed Garter-Proof—the Gold Stripe makes it so.

Pure silk in three qualities (regular and outsize)

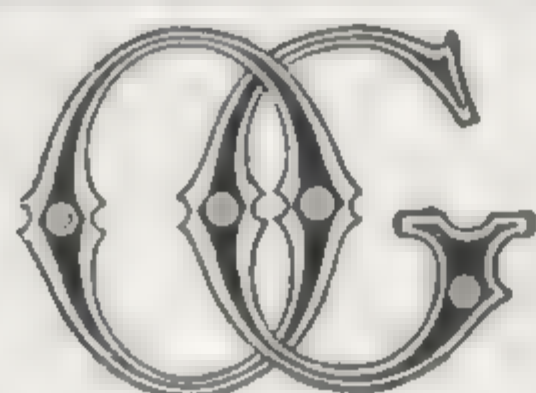
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Silk or cotton tops and feet. Black, colors, or dyed to sample in twenty-four hours.

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MAXINE
(STREET)
BOOT
FOR WOMEN

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Also same style at \$5.00,
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One of our leaders
for Autumn wear

THE beautiful O-G Maxine creation comes in black cloth top, patent coltskin vamp—also soft dull kid top, dull leather vamp—welt sole, new Louis Spanish celluloid heel, plain toe, AAA to D widths.

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illustrating many new and original O-G creations in men's and women's footwear for Fall and Winter—now ready. Send for your copy—it is **FREE**.

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Lois Josephine fills many entertaining moments in "The Passing Show of 1913"

SEEN on the STAGE

(Continued from page 59)

beats her opponents at their own game. To be sure, she ultimately wins the election only because a saloonkeeper who has imported a thousand floating voters from Denver becomes so disgusted with the leaders of his own party that he turns them bodily over to the standard of reform. Looked at from the point of view of the heroine, the ethics of this solution are surely not above reproach; but viewed from the standpoint of the politicians, there is undeniably an agreeable tang of irony in this unexpected outcome.

In the first act, two human exhibits are introduced, in accordance with the clinical method employed in the last act of Brieux's "Damaged Goods," to explain why the heroine is fighting so hard for a clean administration of the town. One of these is a prostitute, and the other is a little child who is forced to work in a factory in defiance of the law. Of these two, it is the child who makes the stronger appeal to the emotions of the audience. It was technically necessary in Mr. Veiller's second act that he should exhibit directly the habitual working-out of at least one of the social abuses which form the basis of the heroine's political campaign; but it would seem, upon the evidence of his first act, that he chose the less effective of the two that stood ready to his hand.

He might, in this second act, have exhibited a sweatshop crowded with little children, and he could easily have implicated his corrupt politicians in the ownership of the factory. This exhibition would have made a sure appeal to the sympathy of the audience; it would have been novel as theatrical material; and it might have done some solid good in awakening the public conscience. Instead, Mr. Veiller followed the line of less resistance, and set his second act in a house of prostitution. This milieu is by no means novel to the stage, and can no longer be relied upon to startle and thrill of itself.

Having made his choice, the author has tried for a big situation in his second act. A United States senator who is leading the opposition to the heroine comes to the den of vice one afternoon, and finds there his own daughter, who has just been kidnapped by the keepers of the resort. From the standpoint of dramatic criticism, the trouble with this situation is not that it is shocking, but rather that it fails to shock the audience. Nothing can be really shocking in the theatre except an incident in which the spectators believe. Up to a certain point, their feelings may be harried; but beyond this point, if the author seeks still further to intensify the situation, they will cease to regard it earnestly as life and will look upon it with that disinterested aloofness that comes of the discovery of

mere theatrical machinery. This is what happens, psychologically, to the spectators of this scene of Mr. Veiller's. They perceive that, in his strivings for effect, he has been constrained to violate many human probabilities. It is improbable, for instance, that a public man whose face is known to everybody should, in the course of a heated campaign, dare to visit in broad daylight a house of ill-fame situated only a few yards from the main street of the city; and, even granting the possibility that his daughter should be kidnapped, there is scarcely one chance in a thousand that he would encounter her under the conditions that the playwright has presupposed. Besides it is an old, threadbare device.

This much-discussed scene is not reprehensible on moral grounds, since the author's purpose is not to make vice attractive, but to make it horribly repulsive; but it is exceptionable upon artistic grounds, for the reasons we have stated. It fails, emotionally, of its purpose; and since it is not really necessary to the evolution of the action, it might well have been omitted, to the improvement of the play.

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"The Family Cupboard," as its title implies, reveals the hidden history of a family. The husband and wife have drifted apart because of his immersion in his business and her preoccupation with society. All evidence of love has ceased between them, and the husband has succumbed to the temptation to set up a second establishment with a chorus girl. Learning of this intrigue, of which the husband truly is repentant, the wife sues him for divorce. This breach divides the family, for the daughter sides with her father, and the son with his mother.

The husband discards the chorus girl, and, to be revenged upon him, she picks up his son and entangles him in her net. This inexperienced youth desires to marry her, for at first he believes in her purity, and, even after he has learned a little of her past, he regards her as more sinned against than sinning. The crash comes

(Continued on page 140)



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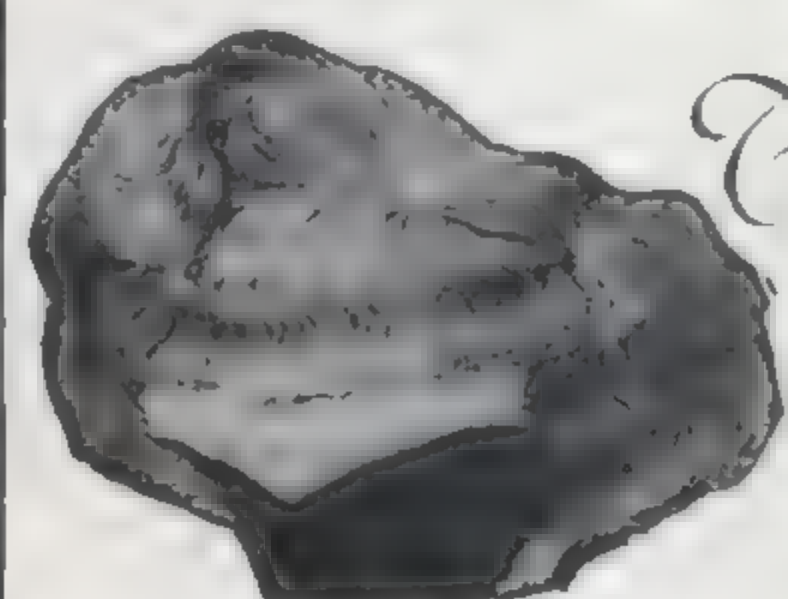
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SEEN on the STAGE

(Continued from page 138)

when he discovers that she has been the mistress of his father. He is about to kill himself, but this tragic outcome is averted when both of his parents rush to his rooms and the three are reconciled beneath the dark wings of disaster.

Structurally, this play breaks into two parts, the first of which deals with the difficulties of the parents, and the second with the error of the son; but if the story be regarded as a sort of novel whose theme is that the sins of the fathers are visited upon the succeeding generation, it does not so strikingly lack unity of narrative. The play is replete with interesting situations and many startling moments of suspense. Nearly all the characters are true to life; but in the one case of the chorus girl, it seems a little difficult to follow the many vacillations of her moods and to compose them into imaginative harmony. The tenseness of the plot is relieved by many passages of comedy which, although a little lacking in refinement, are effective in the theatre. All in all, "The Family Cupboard" is a very creditable piece of craftsmanship.

"HER OWN MONEY"

MR. MARK E. SWAN has discussed a very interesting theme in "Her Own Money"; but he has allowed his characters at many moments to be overruled by his plot. For instance, in his secondary story, he sets forth a pair of lovers who are thoroughly congenial and ought obviously to get married right away; but the girl keeps the man waiting for three acts, through a whole year of imagined time, merely because he fails to suggest, upon his own initiative, that, after marriage, her allowance shall be called a salary. This difficulty might be removed at any time if only the girl would speak out and explain precisely what she wants, for her lover is entirely willing to meet her wishes. The critic always feels a little uncomfortable in the theatre when it becomes evident that a scene of contention might be stopped at any moment if only the characters would cease fussing and talk a little sense.

This same discomfort is experienced at the climax of the main story of the play. The heroine is very happily married to a fine fellow, who works hard as a real estate agent, but does not make much money. Early in their married life she had loaned him five hundred dollars which she had saved from her own earnings; and, having incorporated this money in his business, he had for-

gotten to pay it back to her. Out of the money which he has given her for current expenses she has now managed, after several years, to save two thousand dollars, which she wishes to invest in a little place in the country. A crisis arises in his business which makes it necessary for him to raise this sum at once, in order to save a previous investment and swing a big deal. His wife is afraid to lend him the money directly, lest again he should neglect to pay it back; and she therefore gives it to a neighbor, who at once loans the full sum to her husband. The deal is swung successfully, and the husband returns the loan to the neighbor, who gives back the money to the wife. But his own wife, who is a very jealous woman, witnesses through a window this last part of the transaction, and immediately raises a row which leads to a disclosure of the entire situation.

Thus far the plot is true to life, but the author now tries for a big scene, in which he transgresses against the law of consistency of character. The husband gets so angry that he leaves his wife and does not come back to her for an entire year. Up to this point the hero has been pictured as a generous and reasonable being, and a gentle, loving husband, and it appears incredible that he should suddenly turn so utterly insane as to break up his own home because of a squabble over such a minor matter as a misunderstanding that ten minutes of serene deliberation would have cleared away. In the last act, there is the usual scene of reconciliation, but this scene is lacking in human interest after what has gone before.

The characters of the neighbor and his wife, who also have their squabbles about money, are extremely well drawn in a lower and more boisterous key of comedy; and the details of daily life in a cheap apartment house are admirably rendered, with the assistance of that sterling stage-director, Mr. George Foster Platt.

"WHERE IGNORANCE IS BLISS"

"WHERE IGNORANCE IS BLISS" is the title given by Mr. Philip Littell to his English version of a Hungarian comedy by Ferenc Molnar, the author of "The Devil." This is an artificial fabric, entertaining as a *jeu d'esprit*, but possessing little that has reference to actuality.

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(Continued on page 142)

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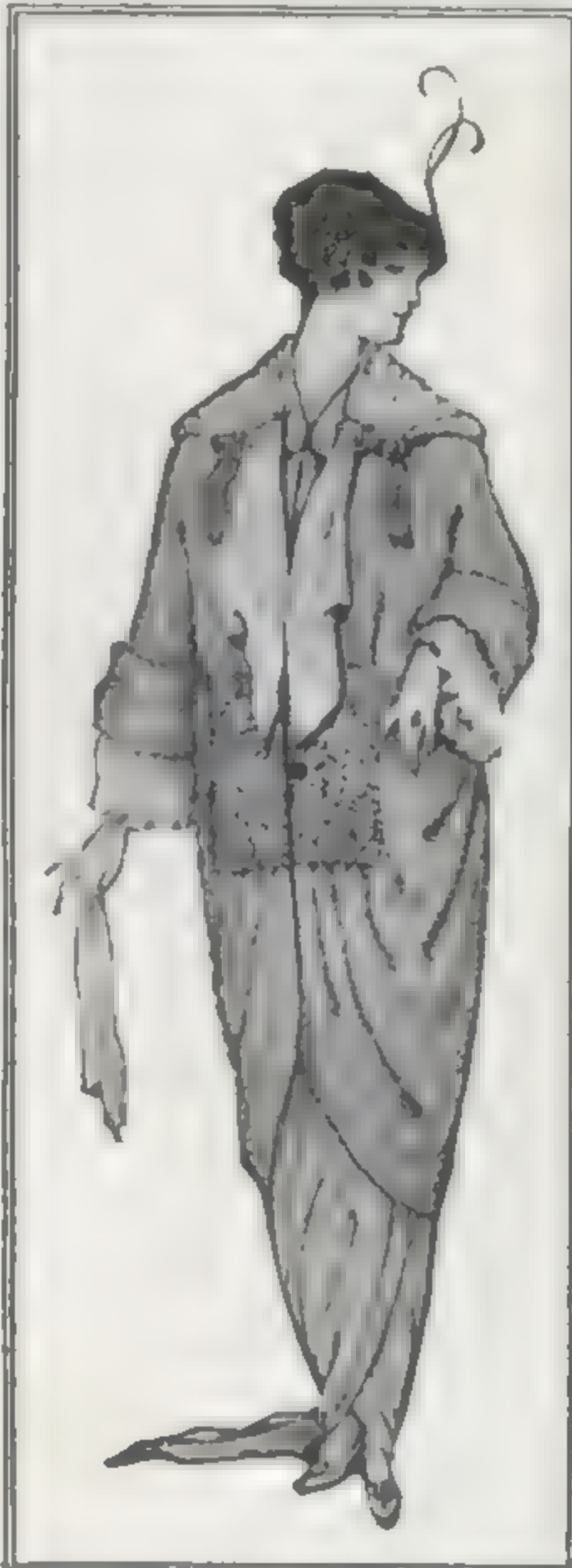
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SEEN on the STAGE

(Continued from page 140)

who have been married for six months, have descended to the habit of continually nagging at each other; and the actor realizes that the psychologic moment has arrived for his wife to fall in love with some one else. He resolves to discount the iniquity of destiny by assuming the rôle of his own rival. Pretending to leave Vienna to play a short engagement in the provinces, he disguises himself as a young military count, and in this character makes love passionately to the languishing actress. His suit is progressing very promisingly, when he suddenly returns in his own person and taxes his wife with potential infidelity; but she cleverly gets around him by pretending that she had penetrated his disguise from the first and had merely been leading him on to see how far he would go in his enactment of the comedy.

This material could easily be set forth in a forty-minute sketch, and the author has amplified it to three acts, not by complicating the action, but by entering into minute details of psychological analysis. The piece sets forth an interesting study of contrasting phases of the histrionic temperament, but since this study is conducted entirely in dialogue, the speeches seem at times a little talky.

"KISS ME QUICK"

VERY little may be said in favor of "Kiss Me Quick," an attempt at farce by Mr. Philip Bartholomae, except that it opens with a bright and cheery prologue. In this monologue, which is admirably read by Helen Lowell, the heroine greets the audience, explains that it was she who really wrote the play, and that the whole story is a chapter from her own experience.

There is an amusing passage in the first act of the piece, which shows a company of moving-picture actors rehearsing a melodrama on a country estate; but the subsequent progress of the plot is weary, stale, flat, and unprofitable. To

see a dozen people running on and off the stage and making a continual bustle over nothing at all is dreadfully depressing. Few things in life are sadder than a farce that isn't funny. Mr. Bartholomae has publicly offered to refund the money paid for tickets by any one who does not laugh at this concoction. In view of this, it seems for once a pity that critics are not required to pay an admission fee.

THE HIPPODROME

THE new entertainment at the Hippodrome, which is entitled "America," is of exactly the same type as all the other spectacles which have kept this huge playhouse popular for many years. Once again the plot is started by the theft of some important papers, and the subsequent action consists of a transcontinental chase of the missing documents. It seems a little strange that no one can think up a new story to string along a series of panoramic scenes, but the Hippodrome public likes what it has always liked, and the uninterrupted success of this institution may be rooted, after all, in the conservatism of its policy.

This year all of the scenes are in America, and a sense is conveyed of the expanse and variety of the world empire to which our Republic has expanded in the few years that have elapsed since the conclusion of the Spanish War. One of the most picturesque episodes depicts the passage of the first ship through the Panama Canal. Particularly interesting is a scene in which the New York Fire Department is shown fighting a conflagration in the tenements, and screaming girls are rescued from perilous windows by heroic firemen. But the crowning sensation of the entertainment is afforded when a big, red motor car with four passengers plunges down a mountain side and sinks like lead into a lake. This scene undoubtedly affords the biggest thrill which has yet been engineered in any theatre of this kind.

SIMPLE CLEANING PROCESSES

A KNOWLEDGE of the way in which to clean fabrics and laces is a very valuable asset to the woman who desires to be smartly dressed. If satin is very soiled it should soak for one or two hours in three quarts of soapsuds to which one-and-one-half tablespoonfuls of kerosene have been added. At the expiration of this time the satin must be dipped up and down repeatedly in clean, warm water that has been made soapy; then it should be well rinsed by moving it up and down in clear, warm water. It should be pressed when it is nearly dry.

To clean white lace veils let them simmer, for fifteen minutes, in a strong lather made of white soap, and then rinse them carefully in cold water to which a little perfume and a sprinkling of liquid bluing have been added. After this, pass the veils through water in which rice has been boiled, through a very weak solution of gum arabic water, and gently shake them out afterward. They should then be stretched out carefully and pinned on a linen cloth, every scallop symmetrically in place. When they are dry, lay a piece of thin muslin over them and iron them on the wrong side.

CLEANING DELICATE FABRICS

To clean chiffon allow it to stand in a weak solution of cold, soapy water a few minutes, after which shake it up and down without rubbing. If the article is small enough, it is well to use a preserving jar for this purpose. Rinse well, dry, and iron with a moderately hot iron on the fabric itself.

To clean pongee, if plain, washing it in warm soapsuds, rinsing well, and ironing it when it is quite dry is the simplest and best way. As pongees vary in quality and coloring it is always best to experiment first with a sample to see if water will have a bad effect upon them. Pongee embroidered in colors should be washed in gasoline. When washed in water it should be ironed on the wrong side when almost dry, in order to preserve the new effect.

REMOVING STAINS

To remove grease spots from silk make a paste of equal parts of powdered French chalk and fuller's earth with either water or turpentine, and apply it to the spots, allowing it to stay on a few days before brushing it off.

Sponge ribbons and silk with a mixture of equal parts of alcohol and highly rectified benzine. Great care should be taken not to do this near any place where fire or gas is burning.

To remove stains from white flannel mix together equal quantities of the yolk of an egg and glycerine; cover the stain with this mixture and allow it to remain on the spot for half an hour. Then wash the flannel in a light suds of white soap and warm water.

Grease stains can be removed from wall paper by making a paste of either pipe clay or fuller's earth and water. This mixture must be plastered lightly over the spot and allowed to dry thoroughly. Then it should be brushed off, and if the grease has not disappeared, a second application of the same paste should be made.



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Get your appetite ready for the New Food. It's Spaghetti—Spaghetti prepared in a new form with a new-found flavor. Heinz Spaghetti

Cooked—Ready to Serve

Made by a new Heinz recipe. Choicest ingredients enriched by the special zest of Heinz Tomato Sauce and imported fine flavored cheese.

It's piquant—*glowing*—satisfying. And it's muscle-forming, brain-building FOOD. Don't forget that.

The world is waking up to the wonderful food value of Spaghetti—realizing that it is one of the *elemental* foods. A mighty important one in the Nation's diet. Heinz Spaghetti wherever introduced has become a *Universal Food*.

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57 Varieties

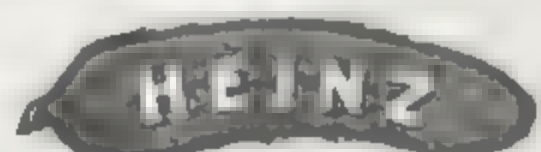
We want everybody to know how good Heinz Spaghetti is, and know it quickly. So we are offering

\$1000 in Prizes For School Children

for best *Little Essays on Heinz Spaghetti*. Parents, children and teachers may read the announcement of this contest in current issues of such juvenile publications as the Youth's Companion, St. Nicholas, American Boy, etc.—or watch the newspapers. It will be impossible for us to answer any letters regarding the contest.

Others of Heinz 57 Varieties are: Heinz Baked Beans, Tomato Ketchup, Euchred Pickle, Chili Sauce, Peanut Butter, Mince Meat, Tomato Soup, etc., etc.

H. J. Heinz Co.



50,000 Visitors inspect the Heinz Model Pure Food Kitchens every year.



"Now, there is, as a rule, nothing astonishing about a 'guignol,' be it ever so new or ever so blue, but in this case ———"

THE CURTAIN RISES on the MARIONETTES

IN a corner of the Jardin des Plantes in Paris, quite on the opposite side from the too-enticing interests of the zoo, and snuggled down among the flowers and plants, there appeared one day a gay little pinnacled kiosk. It was painted the brightest of blue, had banners streaming from every peak, and bore the inscription, "*Guignol d'Histoires Naturelles*." Now, there is, as a rule, nothing astonishing about the sight of a *guignol*, be it ever so new or ever so blue, but in this case the splendor of a monstrous golden monkey perched at the end of the projecting eaves, and balanced at the other end by a tortoise of corresponding size, was such as to create a sense of overweening awe in the group of big-eyed youngsters who gathered around it. In addition, as though these ornaments were not sufficient in their grandeur, there was poised in the center, wings spread for flight, a pelican of even more resplendent hue.

What could it mean? Why this glittering array? As the curtain parted there was revealed to view only the familiar features of their ancient friend "*Bon Père Guignol*" (Punch) with his faithful stick. Guignol, true enough, but with him a troop of well-trained animals which, though obviously of wood and wool, yet accounted in a most satisfying manner for the presence of their lustrous comrades on the roof. There was a raven and a fox, a solemn heron, a rabbit, and a duck; and these, with due decorum and becoming gravity, proceeded to enact selections from the fables of La Fontaine. The raven and the fox played craftily for the coveted morsel of cheese; the heron strutted proudly about the miniature stage, quite too fastidious to indulge in the food to be found along the banks of the painted stream. At the side sat a sage carefully explaining the moral of the plot after the manner of the chorus in the dramas of ancient Greece. The sage, it might be mentioned, was supposedly an effigy of Monsieur Edmond Rostand, but this was a point quite over the heads of the youthful audience. Between each fable an enlivening scene was rendered by Guignol in his characteristically vigorous manner, and each was followed by an *entracte* during which, just as at the regular the-

atre, the spectators were permitted to stroll about if they so desired.

A NEW KIND OF THEATRE

Such was the *première représentation* at the "*Guignol d'Histoires Naturelles*," an institution started by Monsieur Philippe Garnier of the Comédie Française with the laudable intent of instilling into the pleasures of the small Parisians a bit of useful knowledge, and of encouraging at least a bowing acquaintance with the classics. For to Monsieur Garnier it has seemed a not altogether admirable state of affairs that, through the ordinary performances in the *guignols* of the parks and squares, the embryo citizens of France should be taught to regard the government and all its officials in the light of superfluous evils, created but for the purpose of duping, and the legitimate prey of all adroit evil-doers.

Barely three weeks elapsed after the opening of this modest out-of-doors Comédie Française, when another *guignol* reared its wooden dome in the park of the Champs de Mars. This, as well as its predecessor in the Jardin des Plantes, had an object other than the diversion of its patrons; it sought, by an artistic interpretation of the old fairy tales, to develop the imagination and cultivate an understanding of the symbolical meaning of things. Viewed from this standpoint, their start is significant; their performance, from being an event of the most commonplace, became at once an affair of moment.

It is not that they are so important in themselves, but as a sign of the tendency of the times they are significant. The children's *guignol* is a parable, and the moral is: This is an age of symbolism. When even the domain of childhood is permeated by this spirit, we may expect to find it rampant elsewhere, and the marionettes, not only those crude dolls which bring laughter to the lips of childhood, but those more refined toys which entertain the sophisticated of Europe, are the outward signs of this spirit.

SYMBOLISM AND THE MARIONETTE

This is an age of symbolism. Evidences of this greet one on every side—in art, in literature, and in the drama of the day. Cubist and Futurist seek

(Continued on page 146)

The Dressing Room
 I want to thank you
 for the most satisfactory
 Corset I have ever worn
 Cordially
 Alice Clark



For Autumn, an Entirely New Corset

Fashion has decreed that the NATURAL or "CORSETLESS" figure shall prevail. Truly graceful and beautiful lines that emphasize the corsetless effect are skillfully embodied in the Rose Lilli models for Autumn and Winter.

Returned from Paris, Mme. Lilli announces that the ideas of the most noted Corset Designer in Europe will be at her disposal exclusively, thus increasing the supremacy of the ROSE LILLI CORSET with an international clientele of the highest character.

On Request—a Dainty Brochure

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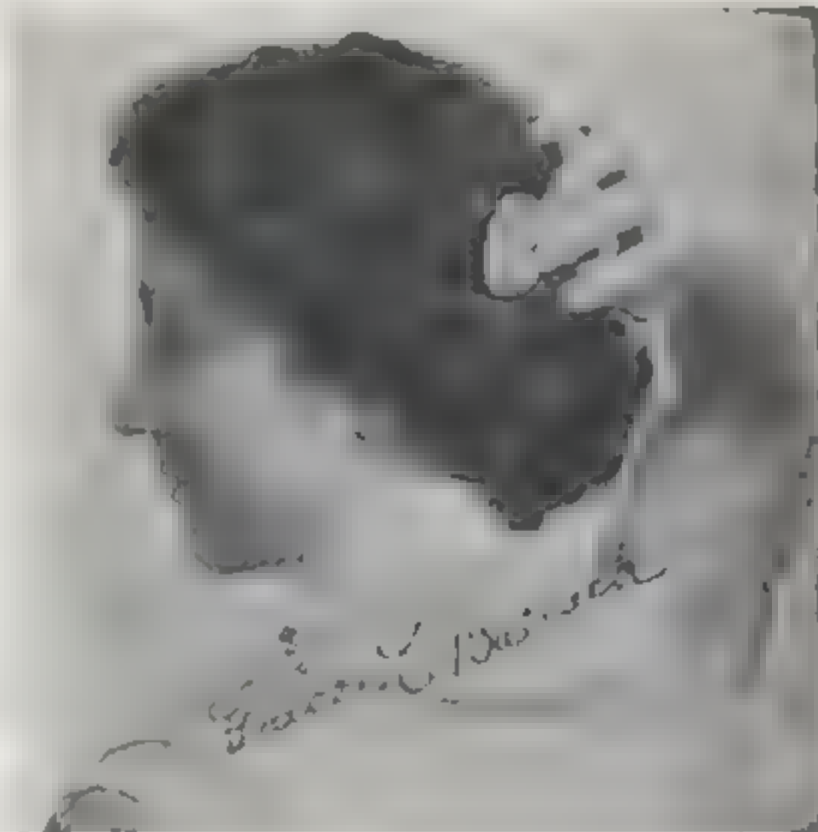
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"My exercises do for the face as much as my physical culture has done for the health and figures of 65,000 women. The results are marvelous. I can enliven and rejuvenate your face in just six minutes a day, to an extent you now believe impossible. The work of this course is in charge of my nieces, whose photographs are shown here. They have been fully trained by me. My personal advice is always available to you."—Susanna Cocroft.

Study Your Face and if you have any of the ailments mentioned on the coupon, mark X opposite the defect and write to us. We will help you.

Keep Your Skin Clear and Smooth Why should not the skin of your face be as smooth as that of your body?



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by learning just a few scientific rules to follow that are just as easy as the things you are doing.

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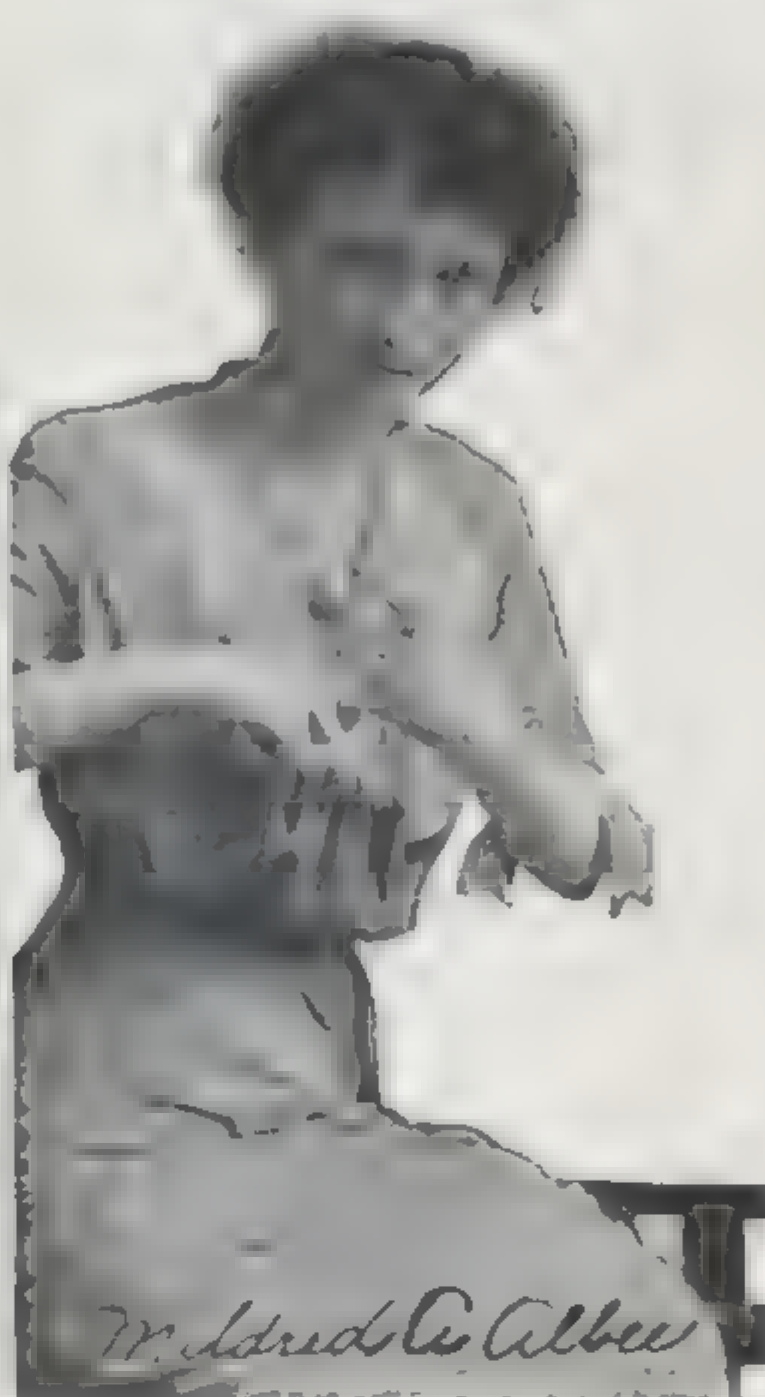
attractive and free from blemishes. These bespeak culture and refinement.

Keep Young

Do not allow your facial muscles to droop, or your skin to wrinkle, grow sallow or disfigured. We cannot all have beautiful features—but we can each make the most of our attractions, of our best points.

6 Minutes a Day

We can show you marvelous results with only six minutes a day. It takes no longer to do the right thing than the wrong one. But KNOW the right way. Do not experiment. Fully one-third of our pupils are sent to us by former pupils. Our pupils look to years younger. Write for our FREE booklet explaining the course for self-improvement. Write today.



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Tell us of any other defects not mentioned here.

Sagging Facial Muscles

Wrinkles

Tired, Weak Eyes

Crow's Feet

Pouches Under Eyes

Thin Eyelashes

Thin Eyebrows

Double Chins

Flabby, Thin Neck

Pimples

Blackheads

Sallow Skin

Freckled Skin

Dandruff

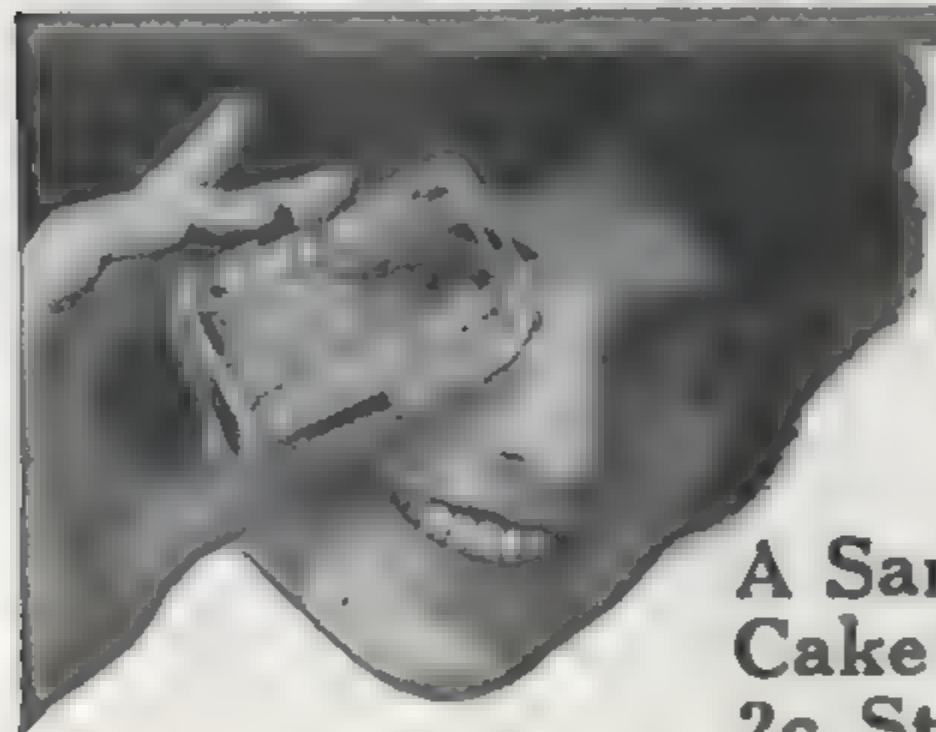
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No. 4711 White Rose Glycerine Soap

Pure, transparent, with an easy lather and a persistent, yet delicate fragrance, No. 4711 White Rose, because of the generous quantities it contains of that ideal skin food, glycerine, is the most widely used soap in the world. You'll appreciate why, once you give it a trial. Worth while druggists everywhere can supply you with this exquisite toilet soap—or if you'll send us a 2c. stamp today, we'll gladly mail you a trial cake post paid. Be sure to address the U. S. office.

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Another of the many No. 4711 Toilet Preparations that will delight is the famous No. 4711 Eau de Cologne, made in the ancient city of Cologne since 1792. Sold everywhere in 4 oz bottles at 55c.

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Announces a Display of the Choicest
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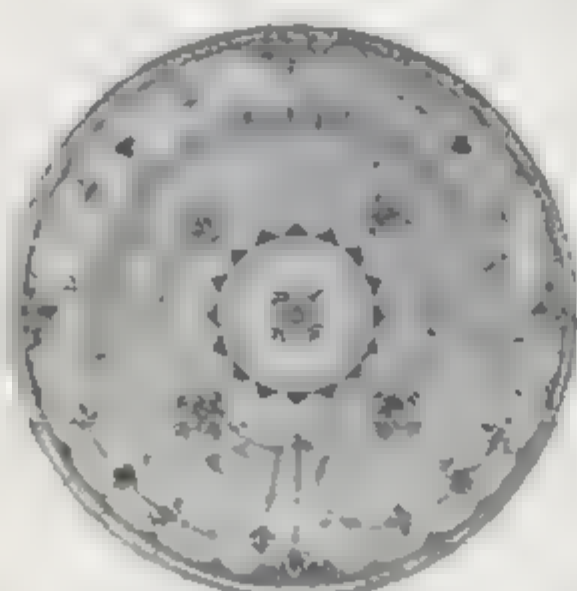
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IF you want the latest models from the leading Paris and London Milliners, come or write to Ogilvie, who has just returned from abroad with a great variety of Fall models, which are now on exhibition.

Inexpensive Dinnerware

Substantial and economical substitute for your expensive china.

108 Piece Sets \$14.00 to \$45.00
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Send for illustrated booklet showing many exclusive and effective patterns including a wide assortment suitable for Bungalows.

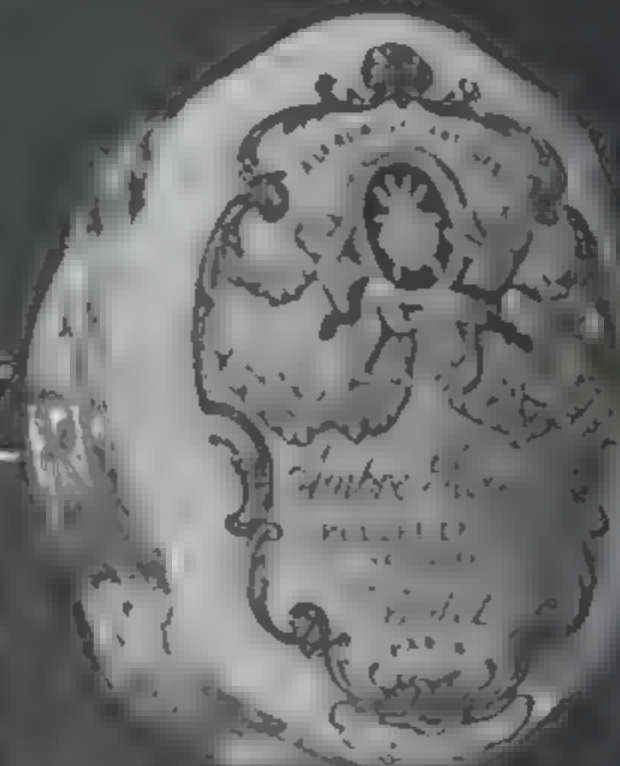
Purchases to the amount of \$20.00 delivered FREE to all points east of the Mississippi River.

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Ambre Royal
 The Powder of Royalty
 Incomparable
 French Face Powder

\$1.75
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The Latest
 Paris Edict—
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 (For Evening)



SIX DELICATE TINTS
 Exquisitely Rare Perfume

Non-Injurious to most
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Send 25c for Acquaintance Box
 of 5 Moist Products including Extract,
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A Wonderful
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Distinctive
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If not at your
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Floral (ANNOUNCED VE-O-LAY)
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MELLIN'S FOOD

has been the standard infant food for nearly half a century. This reputation has been earned by its merits. It is scientific, simple and practical. As prepared, Mellin's Food meets the needs of the baby.

To insure a good start for your baby,
get a bottle of Mellin's Food today

Mellin's Food Company, Boston, Mass.

The CURTAIN RISES on the MARIONETTES

(Continued from page 144)

expression by symbolic means alone. Maeterlinck's plays are of its very essence, and many of them were intended for production by these same marionettes. In their revolt against the present over-elaboration of the stage, and in their insistence upon a return to the primitive form of pantomime, the entire school of Gordon Graig proclaims in a most pronounced manner their allegiance to the teachings of symbolism. With this influence pressing in upon us on all sides, the marionettes, symbols pure and simple, find themselves reinstated in their lost kingdom. Since they first came into existence, they have in every nation played a most important rôle, and have been a pet diversion of many of the greatest literateurs.

Voltaire, from his Château de Ferney, would send out messengers to search the highways and inveigle passing showmen to his stronghold in order that he might see his plays first acted by the marionettes rather than by the living actors, for whom he had about as much respect as for the other established institutions of his day. It was by marionettes that Goethe originally produced parts of "Faust," while George Sand was such a devotee of the art that for over thirty years she had, in her château de Nohant, a private theatre for which she wrote plays, presenting them herself for a circle of friends. The start of her marionette theatre, which afterward became such a feature in the life of the château, occurred accidentally; it had no higher purpose than to divert a restless son on a rainy afternoon, and the *mise en scène* of the first performance was an amusing makeshift. A high-backed chair draped with shawls did duty for the stand, while twigs dressed up in bits of silk and velvet served as puppets. Later an elaborate stand with complicated scenery, slides of red, yellow, and blue glass to simulate the light of the fire, the sun, and the moon, and a most proficient company of carved and jointed dolls, made in graduated sizes so as to produce the effect of distance, were instituted.

Even Victor Hugo, though he is not on record as having contributed to the literature of the marionette, was none the less an enthusiastic spectator of their productions, and day after day he might be found sitting at the back of the roped-off enclosure before the dingy curtain in the *guignol* of the Ronds Point Champs Elysées, listening with keen enjoyment to the jibes and quibbles of Polichinelle, Monsieur le Juge, and Mère Cicogne. This same *guignol*, bearing the mark "Établi 1815," is still one of the most popular in Paris, and during a performance the street is blocked by crowds of all classes and ages who stop outside just long enough to have a peep at the colored clog-dancer, and to note the changes in the program.

BORN IN THE ODOR OF SANCTITY

The origin of the first puppet show is shrouded in the beginnings of history. Somewhere back in the dim ages, they

danced themselves into notice by instructing the Egyptian Pharaohs concerning the life and wishes of their gods. China, Japan, Persia, India, and Greece, all had histrionic dolls in a more or less perfected state, and so they came down through the centuries, and finally appeared in Italy; from there, like many another thing of historic and artistic merit, they drifted into France.

Though a direct importation from the heathen orient, they were born to modern Europe in good, orthodox style—within the bosom of the Church. They made their bow to the public by acting the legends of the saints and the episodes of sacred history. So popular, however, was the form in which this religious instruction was administered, that soon it came to be looked upon in the light of an amusement only, with the inevitable result that such morally salutary subjects as the joys of the blessed and the torments of the wicked in a future state were replaced by dramatizations of the secular romance of the day. Saint Anthony and his Temptations vanished before the onslaughts of Charlemagne and his victorious legions, while the exploits of Roland the Chivalrous, overcame the terrors of the Judgment Day. Thus they slipped from the hands of the Church and became public property. Their fame then spread like wild-fire, and exhibitors sprang up as though by magic.

THE DEATH OF THE MARIONETTE

The first of these of any note in France was a man by the name of Jean Brioché. Early in the reign of Louis XIVth he

appeared with his puppet stand on the thoroughfare of the Pont Neuf, and proceeded to give sensational performances to interested audiences, from whom, in odd moments, he extracted aching teeth. The shows proving the more lucrative operation, he gradually relinquished dentistry in their favor, and shortly after, receiving a royal summons, removed to Saint-Germain-en-Laye, and was established in permanent quarters in the palace as chief entertainer to the young princes.

From that time on, the popularity of these shows continued with unabated vigor. Clever, witty pieces

were written for them, into which extemporaneous speeches were inserted at the will of the exhibitors so that, full of originality and life, they grew to be a force in the land, an organ of the people, or the "yellow press" of the old régime.

Under the Regency, taking advantage of the liberality in the laws and the morals, they audaciously censured kings and princes of the realms, giving, as well, keen satirical advice on the leading questions of the day. The more audacious their speeches, the greater grew their fame, and all the world went quoting the latest *bon mot* from the marionettes.

The last of the great exhibitors was Seraphin who, under the patronage of Marie Antoinette, opened a theatre at

(Continued on page 148))



"Le Chasseur," a favorite marionette character. This doll is preserved in the collection of M. Léo Clarétie



Berthe May's MATERNITY Corset

The only corset of this kind made for its own purpose. Can be worn at any time. Insures ease and comfort, allows one to dress as usual and to preserve a normal appearance. Simple and exclusive system of enlargement.

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which will be sent free anywhere in a plain envelope. Rush orders supplied immediately on receipt of present measurements around bust, waist and hips, also height in feet.

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house and street clothes. A
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we have developed a number of new features after consulting with experts abroad.

The model above has a scientifically designed, broad, flexible, curved frontal bone which exactly follows the lines of the figure. This corset gives just the support necessary with the required boneless effect.

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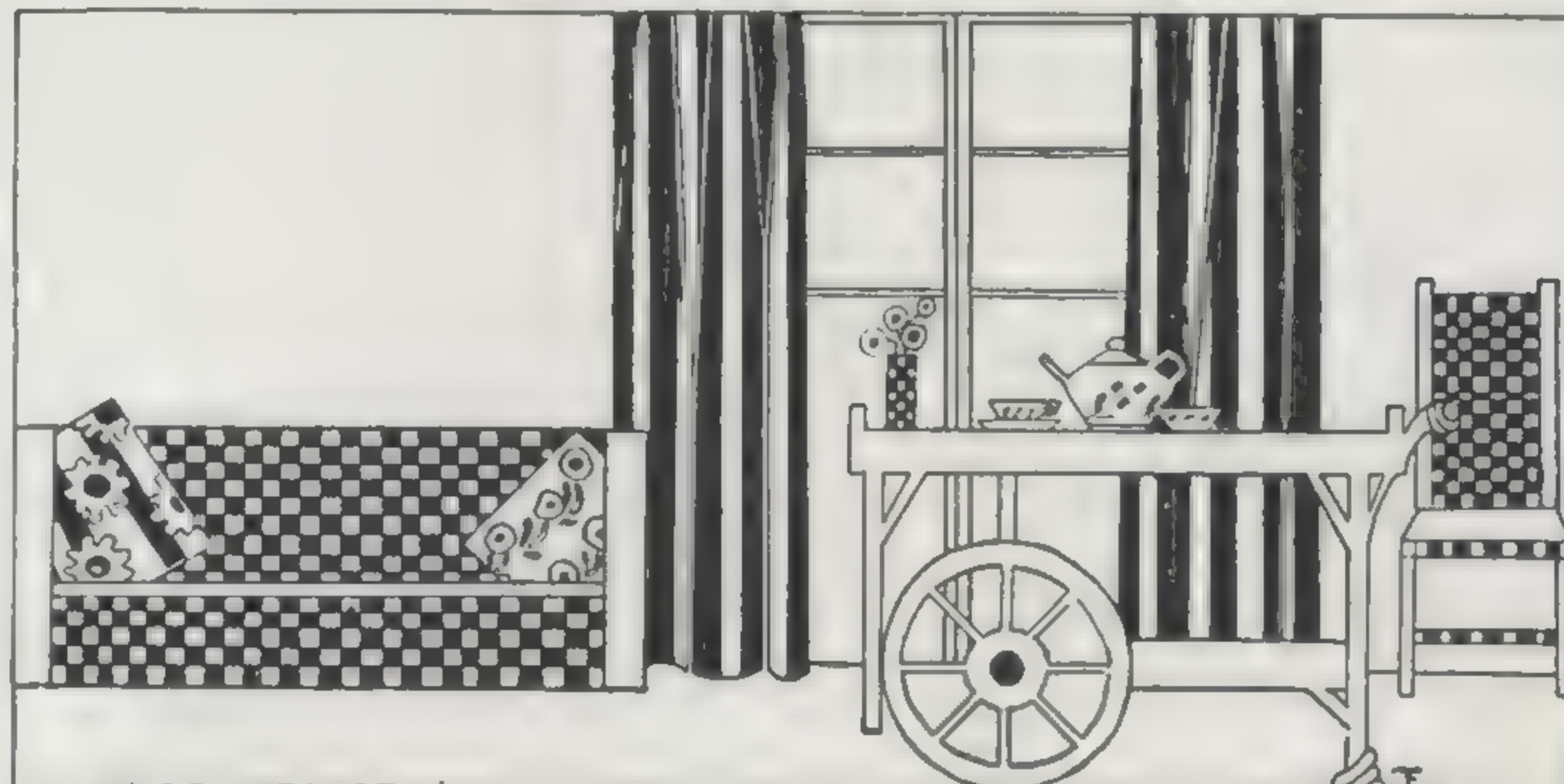
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If one half of the fashionable world knew what the other half were doing, it would be an excellent advertisement for us.

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Everything
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Women's
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The largest as-
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prices 1/2 to 1/3 lower
than elsewhere.

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We are specialists in the
making of these gar-
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designed to meet the
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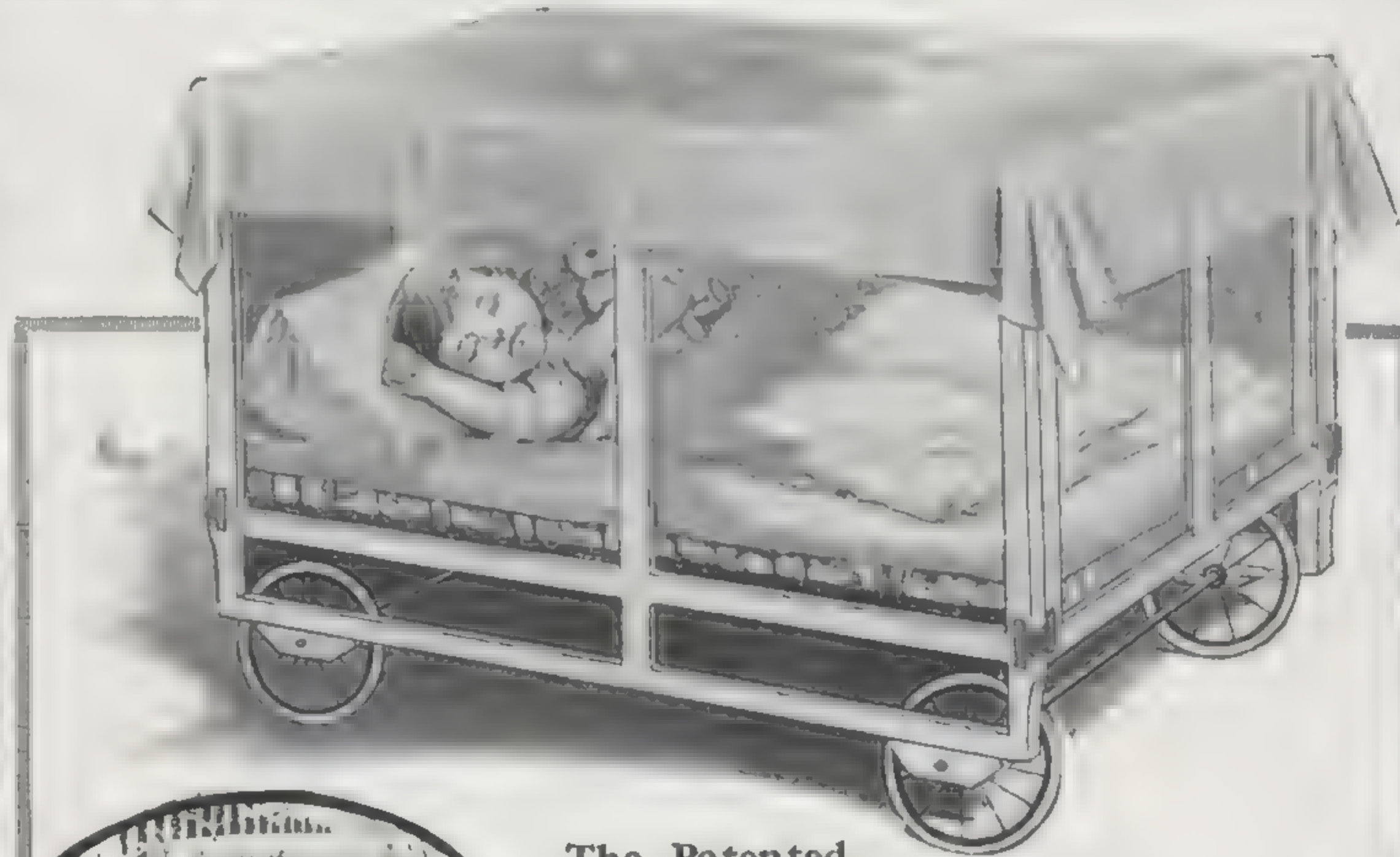
No. 397. Simple dress made in the latest Fall materials
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Crepe de chine, \$29.50.

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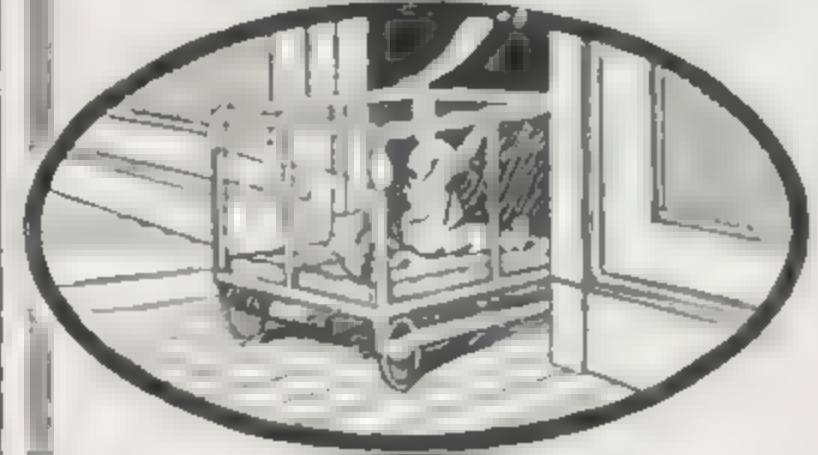
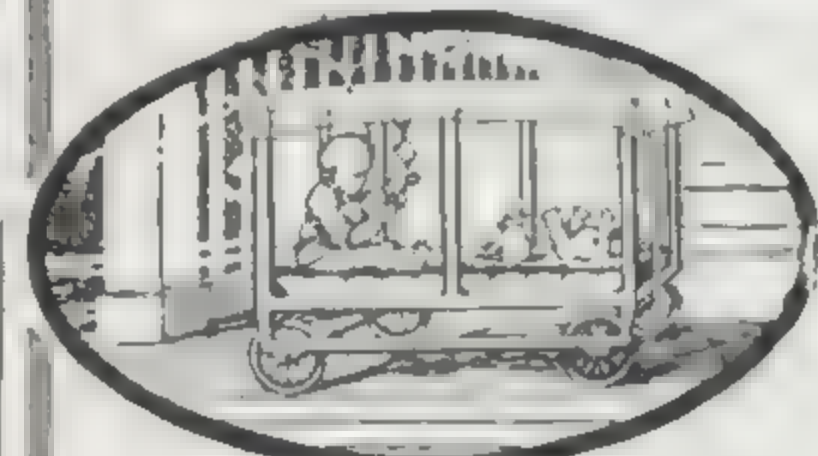
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Lifting and carrying a baby is as bad for the baby as it is for the mother. The Baby Cariole, as crib and playroom, keeps baby safe and happy, day and night. It is easily pushed about the house, porch or lawn. The little one doesn't have to be watched or amused and he cannot hurt himself or fall out.

The Baby Cariole has a frame of white enameled wood, covered with a silver finished screen, woven wire springs, sanitary mattress and rubber tired wheels. Easily set up. Collapses to fit canvas traveling bag. If your dealer cannot supply you write us and we will supply you direct.

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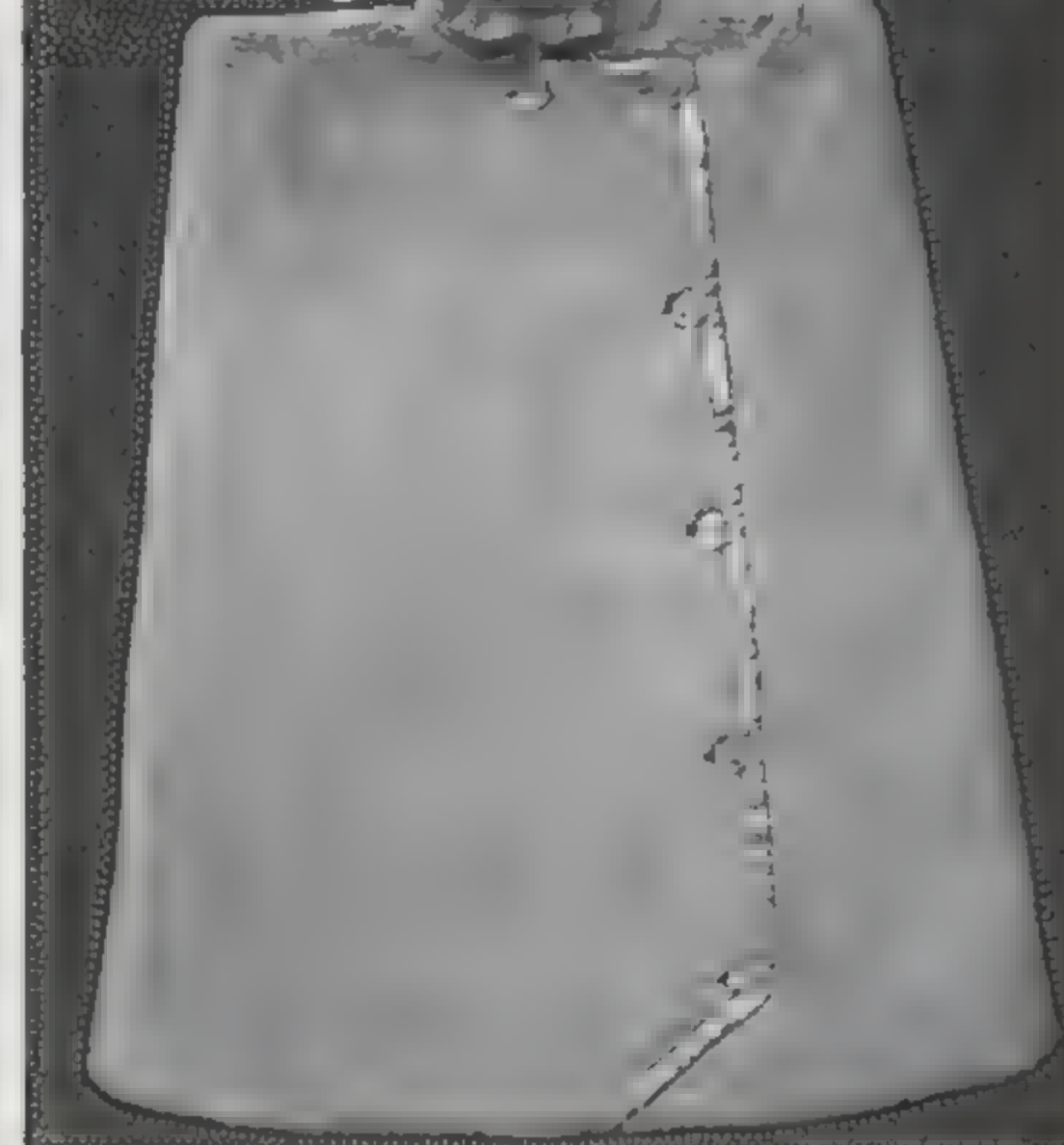
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Toys that Teach

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Ideal Gift for Baby



Keeps baby cozy from toes to curls when in the go-cart, traveling by train, boat, or automobile, or when sleeping outdoors. Made of beautiful quality white wool Elderdown in **double thickness**, and bound with pink, blue or white satin ribbon, with a handsome bow on hood. Very warm and "cumfy"—and beautiful, too. Takes the place of a coat, and is much more practical. Can be very easily washed.

The "Cozikid" has more uses than any other baby garment we know of. Endorsed by mothers, doctors, and nurses.

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"The Clean Delight of Dainty Women"

MARY GREY TREATMENTS

THE exquisite luxury and perfect cleanliness of Mary Grey Treatments are what recommend them to the favor of fashionable women—this and their quality of making a woman feel and look her best. Mary Grey Treatments overcome fatigue, nervousness and the effects of worry and age.

My New Salon

which opens October 1st in splendid new quarters at 2 East 46th Street, between the Ritz-Carlton and Fifth Avenue, will enable me, better even than heretofore, to care for the skin and beauty of America's discriminating women. Come and enjoy an hour of delightful relaxation. Look your best and feel your best. Come or write for an appointment.



One of the Rose and Grey Cubicles in Which Mary Grey Gives Her Treatments.

But, if you live out-of-town

I have a little messenger that will be a boon to you. My Home Treatment Box—a "little traveling Beauty Shop"—will go to your home and give you there the benefits of Mary Grey's knowledge and experience.

It contains my most helpful specialties, together with my secrets for their use.



Contains My
 Cleansing Cream
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Every preparation is made under Mary Grey's personal supervision. Everyone is of known and proved value. I give advice to suit your needs as you tell them to me. This is my most helpful course for women who cannot come to my Salon, and the price, sent to you in the handsome Mary Grey Box, is but \$5.

Other MARY GREY Preparations

MARY GREY BLEACH CREAM is a preparation much needed at this time of year. Removes summer tan and freckles. Restores the skin to snowy whiteness and the cheeks to rosy beauty. \$1 per pot.

MARY GREY EYELASH GROWER is used before retiring—a little on the end of the brush makes a noticeable growth even in a few weeks. Heavy, Lustrous Eyelashes are one of woman's chiefest charms; attain them with Mary Grey Eyelash Grower. \$1.50 a jar.

MARY GREY LIQUID POWDER protects the skin against dust, dirt and sudden change of temperature. Beautifying and beneficial. \$1.50 and \$2.50 per bottle.

MARY GREY CHIN STRAPS.—Few people realize that the drooping of the facial muscles and the consequent sagging of the face are not inevitable, but merely the results of allowing the muscles to go unsupported. The muscles which support the tissues of the face run from the crown to the chin. My Chin Strap supports these muscles and eradicates lines and wrinkles. \$5. Made of best Para rubber.

MARY GREY FOREHEAD STRAPS, made of the same high quality material, as the Chin Strap, quickly soothes out crow's feet and forehead wrinkles. \$5.

A Last Word to You

When you buy from Mary Grey, remember you are buying from the acknowledged authority and beauty specialist of New York's Smart Set. Mary Grey absolutely guarantees everything she sells. She does more than that—she guarantees your satisfaction. Write to-day.



MARY GREY

Dept. 1

2 East 46th Street
 New York City



THE CURTAIN RISES on the MARIONETTES

(Continued from page 146)

Versailles, and later one in the Palais Royal. But the taste of the people had changed. The jokes and sallies of the poor little puppets were uttered to empty houses, so wagging their wooden heads, they comically sang their swan song and passed into temporary oblivion.

THE RE-BIRTH OF THE MARIONETTE

Since their retirement from active life, their construction has, to a certain degree, become a dead art. Recently, at the town of Liege, there was a revival in its favor, and a few years ago an exhibition was organized for the purpose of perpetuating the old art of making the marionette. It was interesting to note at this exhibition that the puppet which carried off the first prize was an image of the Emperor Charlemagne, one of the favorite secular characters of the old shows. In this Ligean theatre, he apparently still holds the leading rôle. He was a perfectly executed doll about two and a half feet high, dressed in a shining coat-of-mail. With threads attached to every part of his anatomy, he was able to perform the most valiant feats in the most realistic manner.

Germany and France have both taken up the movement, with the result that a very artistic type of doll is now being made. Lotte Protzel in Munich has achieved remarkable results, while in Paris, the puppets made by a man of the name of De Vere have been famous for years.

DEATHLESS "BON PÈRE GUIGNOL"

There are in all marionette pieces various famous rôles which have been handed down from one generation to the next, and which, with slight modifications, have appeared in all lands. There is the Italian Pulcinella and the French Polichinelle, always national in aspect as in humor, and king of the burlesque. There is Arlequin, the crafty, dressed in a coat of many colors, and Pierrot, the gourmand, with his faithless Columbine. In addition to these characters, to which may be added an international species of the devil and the cat, there are innumerable lesser rôles indigenous to the soil of each country, and even to the city or to the quarter in which they are produced. Seraphin, for instance, introduced countless characters of the court and family life of the period, such as the Hunter, who is still preserved in the collection of Monsieur Léo Clarétie.

England has produced several national types such as Sarah and Tommy, the one-legged sailor who plays the violin

and dances with surprising ability considering his maimed condition. In our own land we have Punch and Judy. Our Punch, however, is a direct descendant of the old Roman character of Marcus Aurelius, with a mixture of Polichinelle, from whom he has inherited his red nose and his one or, sometimes, two humps.

The *Bon Père Guignol* was introduced into France late in the eighteenth century as successor to Polichinelle. An importation from Lyons, he is always a man of the people, ignorant but keen, with good common sense, willing to serve his friends to the best of his ability, and to belabor his racial enemy, the gendarme, to the end. It is under his name that the whole family of puppets of the present shows is now known in France, but there is the greatest distinction between them and the older marionette. The marionette is a complicated and cleverly executed, jointed doll made with weighted hands and feet, and manipulated by means of numerous threads which meet in a single groove or slide of wood at the top, from which it hangs pendant. The *guignol*, on the contrary, slips over the hand and is manipulated by means of the fingers alone. The first is of the aristocracy and of the church, with the most ancient of lineage behind it; the other is of the bourgeois, and the creation of the people.

THE NEW EDUCATION

As has been said, the movement for the revival of the art of making the marionette started in Liege. It then spread over the continent, and now, according to the nature of movements, has arrived in New York where, under guise of an educational factor, it is assuming even greater importance. If, as is suggested, the marionette is introduced into the schools, a change little short of revolutionary may be accomplished in the methods of instruction. To teach the history of Greece and the Trojan War, the tales of Shakespeare and of Dante, and the dramas of Eschylus, by this direct representation, is an idea as startling as delightful, for if seeing is believing, it is also remembering. Already we have reading, writing, and arithmetic taught through the sense of touch; add to this history, literature, and art, taught by the sense of vision, and we have a saving of nerve force and tension which, in this, our somewhat overworked age, may be productive of the greatest benefits physically, as well as mentally, to the present and coming generations.

QUID PATIENTIUM?

The medicos met at the Albert Hall,
 A thousand times seven,
 The Faculty's leaven,
 Eagerly rising to Science's call.

Taken for granted, that may be;
 Lecturers' lips
 Brimming with tips,
 Wrinkles of value to each M.D.

Papers were read by the hundred score,
 All, I'll be bound,
 Sober and sound,
 Packed with the latest professional lore.

A thousand times seven—But oh! I say!
 A question occurs
 Which my interest stirs—
 What of their patients while they're away?

Did it make a difference, great or small?
 Did the death-rate rise, or did it fall?
 Or was there no palpable change at all,
 While from every part of this earth'y ball,
 From Aberystwyth to far Nepal,
 Those medicos came at Science's call,
 A thousand times seven,
 The Faculty's leaven,
 To their talky-talk at the Albert Hall?

—Reprinted from Truth.

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The 1914 Hupmobile is in the hands of Hupmobile distributors.

We believe this new Hupmobile to be the *best* car of its class in the world.

By *best*, we mean best in internal essentials, especially. We mean best in those things which make for long life and continuous service at lowest cost.

But we believe you will also pronounce it the *most beautiful* car of its class in the world.

We believe we have put *more money into the chassis* than any car of its class in the world.

We base these beliefs on our conviction—

That the production of this new Hupmobile incorporates a greater tonnage of *high-grade steel* than any car of its class in the world;

That this new Hupmobile is the *largest user of aluminum*—without regard to class or price—in the world;

That the frame used in the new Hupmobile is the *costliest piece of pressed steel construction* used by any car of its class in the world;

That the Hupmobile long-stroke motor will *outpull any engine* of its class in the world;

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Four-cylinder, long-stroke motor, $3\frac{1}{4} \times 5\frac{1}{2}$ inches unit power plant. Selective type transmission, sliding gears. Center control. Full floating rear axle, 106-inch wheel base. Tires $32 \times 3\frac{1}{2}$ Q. D. Rear shock absorber. Magneto, cover.

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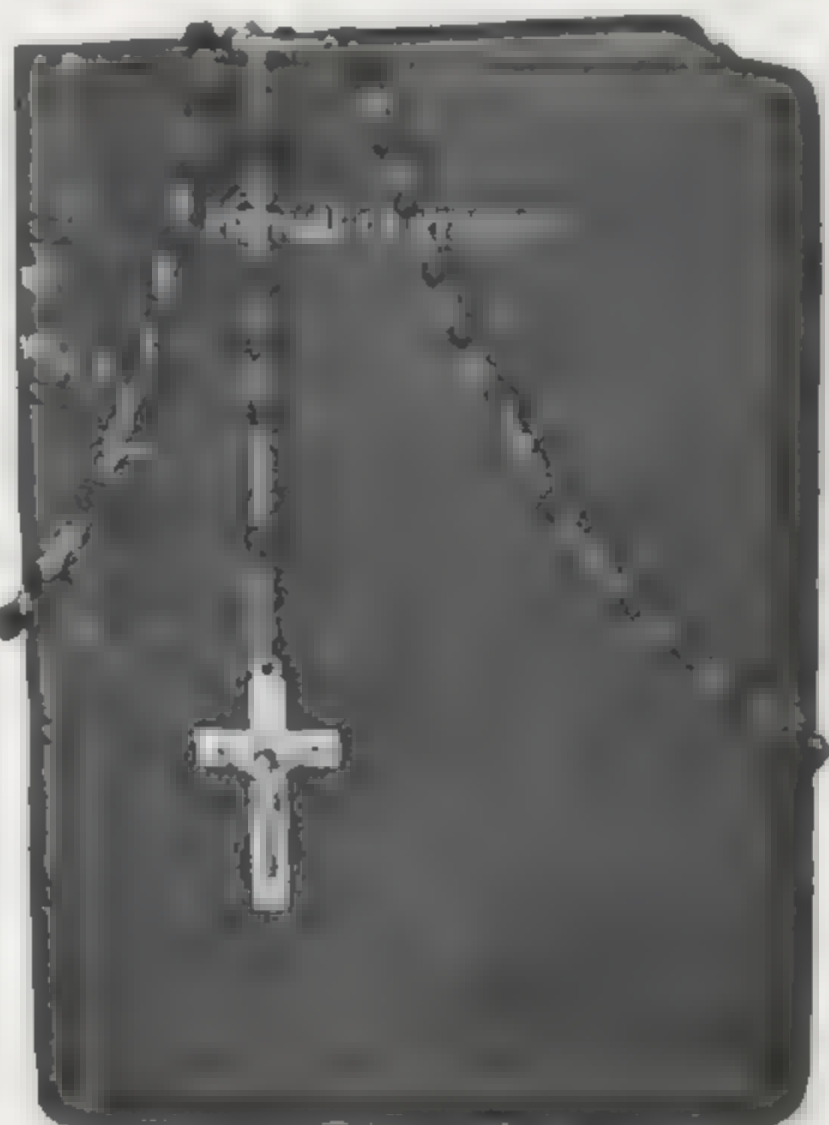
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Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

MRS. H. A. W.

(1) What are the correct apron, collar, and cuffs for a waitress or housemaid to wear with a black uniform? Should the apron be a small, round one without a bib or the kind with a bib and with straps over the shoulders?

(2) What is the right way to serve French endive as a salad course? Should there be any garnishing? Should a salad fork be used or should the endive be eaten with the fingers?

(3) Is it still in good form to serve grape fruit in grape-fruit glasses with crushed ice, as a first course at a dinner or luncheon? Is there anything else that can be served in the glasses to take the place of grape fruit?

Ans.:—(1) When a waitress is serving the table she should wear an all-black or very dark blue, violet, or claret dress, a round, white collar and round, white cuffs, a small, round apron with or without a bib, and a white cap. A housemaid should wear a larger apron and a cap.

(2) French endive may be served alone or with lettuce, fruit, or cheese. Generally the endive is laid across a plate, dressed, and served, and a fork is provided for eating it.

(3) Grape fruit is still used as a course as you describe, and in the glasses you mention. The only substitute for grape fruit that may be served in the same glasses is a diced fruit such as pineapple. In summer, watermelon balls, cut with the cutter that is used for ball potatoes, and served with a little maraschino over them, may be served in this way.

MISS E. E. W.

I wish to conduct a party of three through Spain, the Riviera, Italy, Switzerland, up the Rhine, through Holland and Belgium to Paris and then home; the trip is to occupy two and a half or three months. I can secure Cook's tickets on steamers and at most of the hotels. What margin should I make in itemizing

a trip at so much per person? I expect my expenses and some fee for conducting. What is the regulation price under such circumstances? I expect to travel with people of means. If you can give me any information along these lines it will be appreciated.

What does the regular office of companion and social secretary pay?

Ans.:—Three to five dollars per day will amply cover meals, fees, porters' tips, cabs, and baggage expenses, for in most cases you will do better to make a rate at your hotel for a week's stay, thus getting a considerable reduction. When touring Spain, you should send your baggage ahead or leave it in Gibraltar, and take with you merely such pieces of hand luggage as you will need. Large portmanteaus are more convenient than trunks when stopping over night in small towns.

Assuming that you will take the southern trip, you will land at Gibraltar and take the train for Ron-la, where you will doubtless sleep one night. In such a case you will probably eat *à la carte* at the Hotel Reina Eugenia Vittoria. Of course, meals by the week at a pension amount to much less than they do *à la carte*, and in cities like Madrid you will not care to eat elsewhere than at such a hotel as the Hôtel de Paris or at your own hotel. In these cities you will do well to make an arrangement, as in Seville, for meals by the week at the regular hotel *table d'hôte*. This is the usual custom among the best English and American travelers.

After your trip in Spain, where you should not fail to visit Toledo on a day's excursion (using Cook coupons), you will take the steamer at Gibraltar, land at Genoa, and then go by train along the Riviera. This is less expensive than going by train to France from Spain.

In Florence you will perhaps make a stay of some time and there again, as in Rome, your best plan is to take the meals *en pension* or by the week, as you will find better service in your hotel than elsewhere. You will find it best to leave your heavy baggage in Naples, and take only hand luggage to Sorrento and Capri. Allowing yourself a dollar per person a day for baggage may seem excessive, but when you are in one place this mounts up and meets the cost of extra weight for the long trips—such as from Rome to Florence, or from Milan to Geneva, and Geneva to Cologne.

An estimate of ten dollars a day inclusive of traveling expenses and hotels is none too exorbitant, and to travel in comfort you will find this will about average your entire expenses. Often short trips will amount to fifteen dollars a day, including excursions, guides, carriages, fees, fares, and food, whereas a week's stay may amount to only five dollars per day, averaging up in the long run ten dollars almost to a penny.

Thus for three months' travel or ninety days, inclusive of steamer passage, you may safely name \$1,000, which should cover expenses, and allow \$100 bonus for yourself should this appear to you sufficient. As a fee for yourself, exclusive of expenses, we think \$200 per person for the trip of three months should not be exceeded.

The position of social secretary draws a salary of from \$75 to \$100 per month, according to efficiency. If the secretary is an accountant and stenographer, as is exacted by many prominent women who have large household accounts, the salary may be higher. A companion's salary is from \$60 to \$100 a month, and in this case the companion is usually lodged. A visiting companion receives, of course, a higher salary, as she has to pay her own board and lodging.

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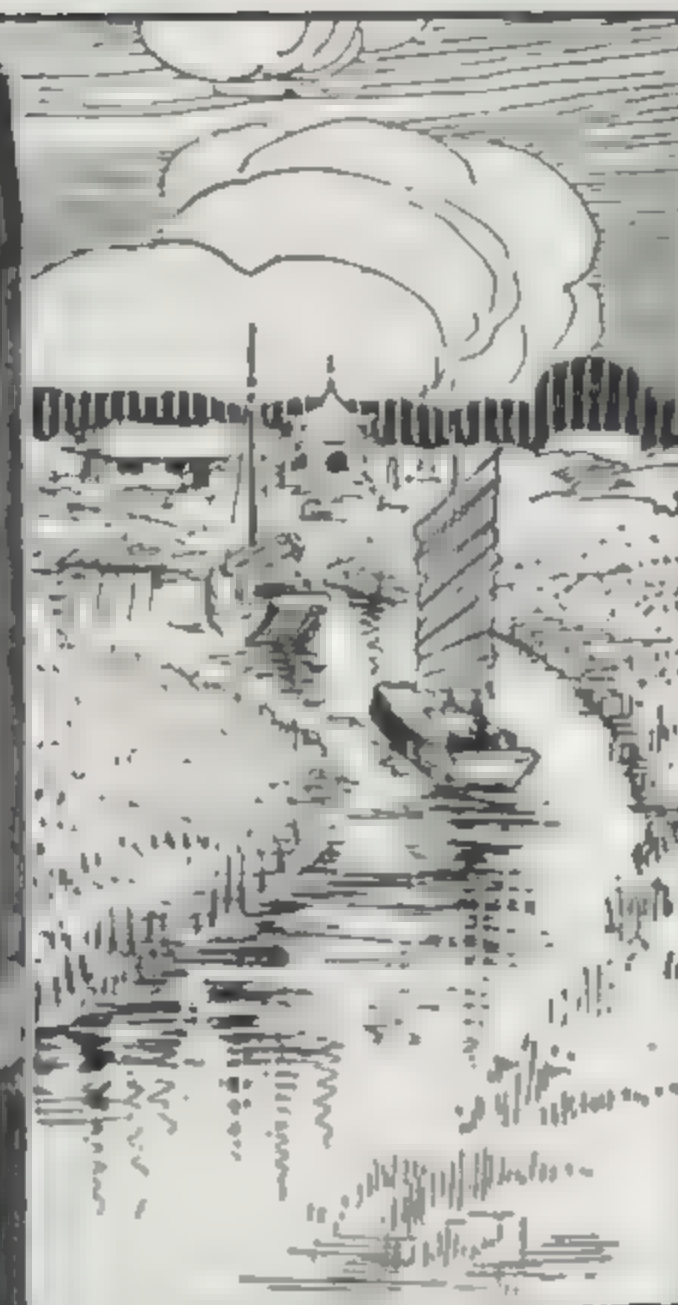
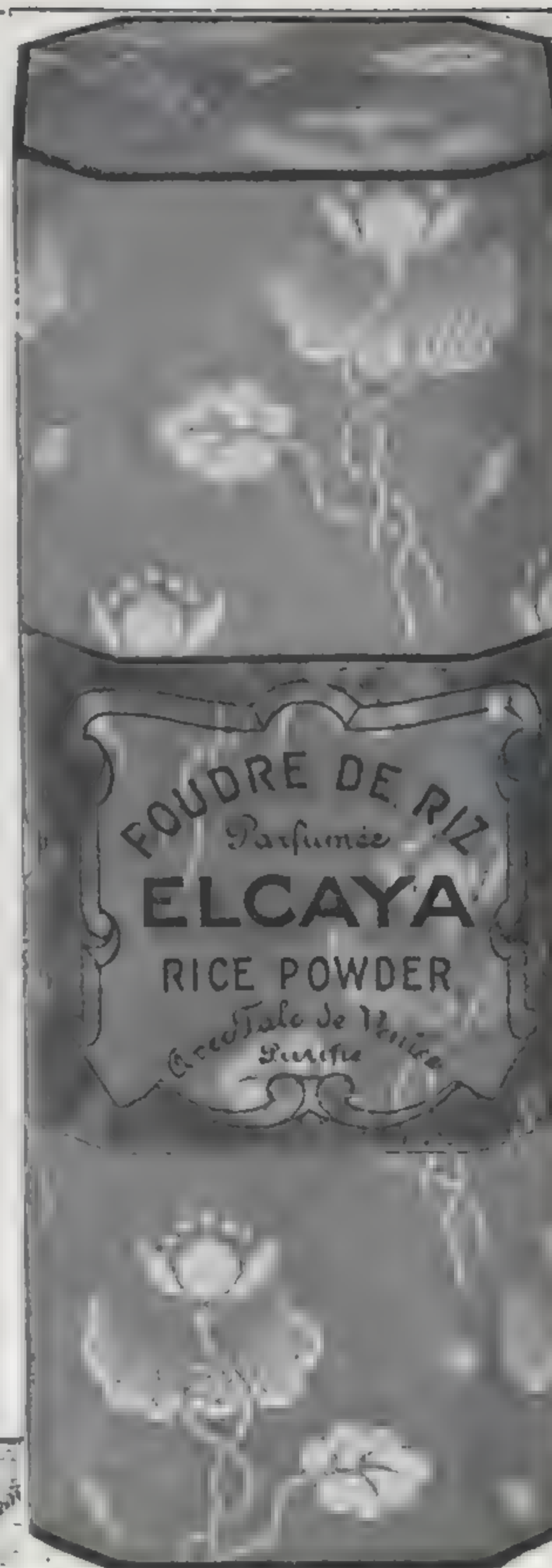
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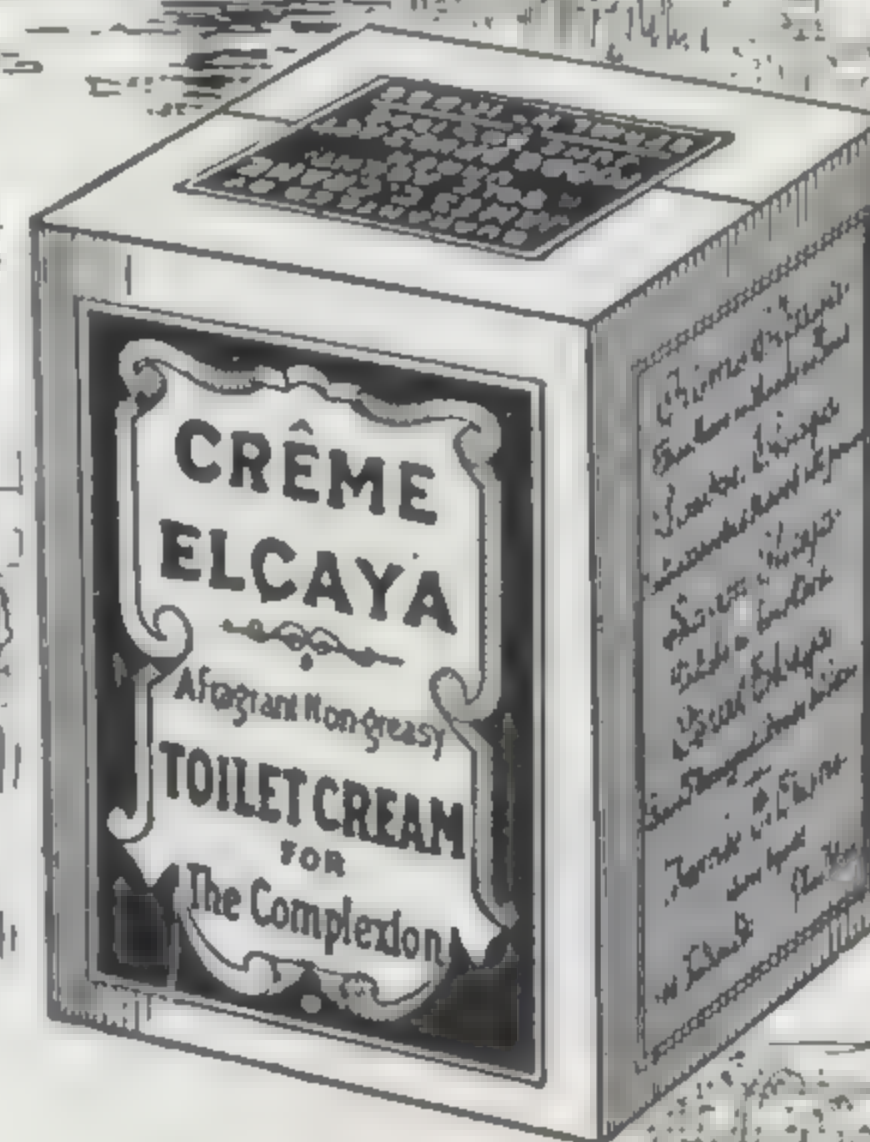
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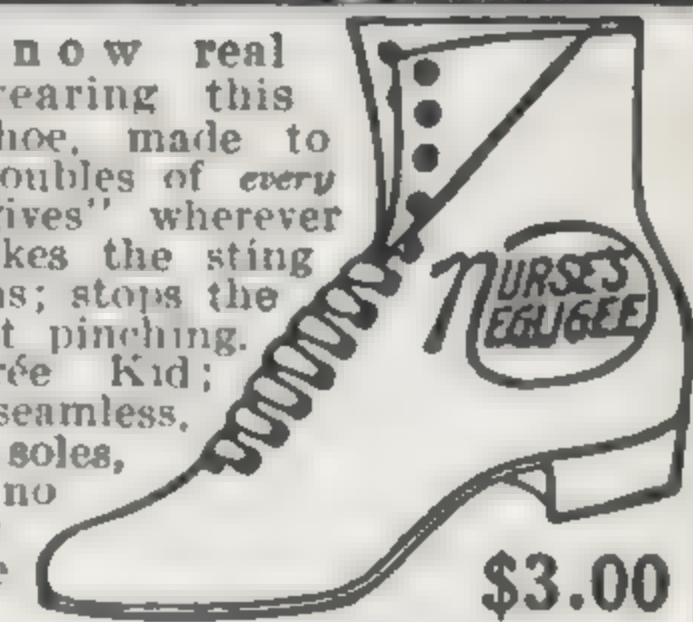
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Learn to know real comfort by wearing this soft-as-velvet shoe, made to end the foot troubles of every woman. It "gives" wherever it needs to, takes the sting out of sore corns; stops the ache of constant pinching. Made of Duree Kid; soft, pliable, seamless, easy. Noiseless soles, rubber heels, no seams. For street or house wear.



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*All the Best Things
from All the New
Stocks of All the
Metropolitan Shops
—in*

Vogue's Autumn Shopping Number

All the year round Vogue explores the shops in your behalf. On October 13th, in the forthcoming Autumn Shopping Number, we shall make an extra-special showing of Autumn clothes, Autumn novelties and Autumn helps for the hostess, the materfamilias, the débutante and the housekeeper.


So woefully inadequate, when you return from the country, are your summer belongings, that you should lose no time in refitting your house and your wardrobe. From the sartorial point of view, especially, you have burned your bridges behind you. Yet without the assistance of the next Vogue, you would find it hard indeed to choose your new apparel quickly and skilfully.

Half a morning spent with the Autumn Shopping Number will tell you that the smartest shops are offering. Without hurrying from one store to another, you can compare styles, materials, and trimmings. Then, when you know what you want, Vogue will, upon request, do the purchasing for you.

Simplified shopping is one of Vogue's watchwords. The Autumn Shopping Number makes selection doubly simple by publishing the announcements of all the best shops themselves. Instead of mutely awaiting your approach, their establishments come to meet you in Vogue and tell you which offerings they particularly recommend to the cultivated taste of her who reads and uses this magazine.

Editorially and advertising-ly, the next Vogue will be a magnificent catalogue of what the best shops are showing. Ready October 13th. Have you told your newsdealer to reserve a copy?

If you appreciate "Seen in the Shops"—and what Vogue reader does not?—you are sure to appreciate the next Vogue. It is in effect one great 140-page installment of "Seen in the Shops." Just as Vogue at Christmas makes it easy to procure gifts, so will the next Vogue simplify the buying of everything you need for the long season now so close ahead of us.



Ambassadors of Friendship

If *Nuyler's* are your ambassadors, they will truly represent you, and honor the one to whom they give pleasure. They are the choice of America's only aristocracy—the aristocracy of good taste—which is found in every community.

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Each piece of *Nuyler's* is a masterpiece of flavor. Nuts and fruits imprisoned in chocolate, toothsome nougat, smooth creams, bonbons dainty as flowers—in a word, *Nuyler's*. If ever a new deliciousness in candy is found, you may count on finding it in a box of *Nuyler's*.

Nuyler's Bonbons and Chocolates and many other sweet things from *Nuyler's* are sold by *Nuyler's* sales agents (leading druggists everywhere) in United States and Canada. If there should be no sales agent near you, please write us.

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64 Irving Place, New York
Frank DeK. Huyler, President

Ask for *Nuyler's* Cocoa and *Nuyler's*
Baking Chocolate at your grocer's

The QUAKERS, PIONEERS of PENNSYLVANIA

The Twofold Pleasure of the ANGELUS The Pioneer PLAYER-PIANO

For more than fifteen years the Angelus has been the pioneer in the development of the player as a means to enable anyone to play the piano artistically. Now is added another enjoyment—the listening to the playing of the world's most eminent pianists—by means of our newest invention,

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which are actual personal records played specially for repetition with the Angelus. With the Angelus and Voltem Rolls,

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and others are ever present in your home to entertain you with their masterful interpretations of the great composers. Thus the Angelus becomes a twofold source of pleasure—an instrument that anyone can play with personal expression, or by which he or she can reproduce the playing of artists. The Melodant, Phrasing Lever and Diaphragm Pneumatics (exclusive features of the Angelus) make possible these marvelous results.

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Emerson-Angelus—Grands and Uprights
Lindeman & Sons—Angelus Upright
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Any of these instruments can be played by hand in the usual manner

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Agencies all over the world

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who reads this little ad is invited to send for samples of the most exclusive and unusual line of JAPANESE WASHABLE CREPES ever imported. Weaves, patterns and colors that are "different." 30 inches wide. Prices 38c, 60c, 75c, 85c, \$2 the yard. Order by post from Boston's Representative Oriental Store.

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If joint of great toe is enlarged, or toes overlap

ACHFELDT'S
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will reduce, straighten and give immediate relief. Worn at night.

If you have pains in your feet or legs it's not rheumatism, but tendency to Flat Foot, which my IN-STEP ARCH SUPPORT-ER will remedy. Send outline of foot.

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DO YOU WANT TO BUILD?

—Everyone has a definite Ideal of a Home—

and the great annual Housebuilding Number of

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is published to help you realize
YOUR IDEAL HOME

Everyone agrees that COUNTRY LIFE IN AMERICA, illustrated in full color and with exquisite black and white halftones, is "the most beautiful magazine in America." But it is more. It is a practical manual and especially so in this Housebuilding Number. Fully three-quarters of the contents this month will prove of direct fact-giving assistance to you who are about to build, and to you who, having built a house, desire to improve it in every possible way.

"The House Efficient"

That is what you want that house of yours to be. So Phil. H. Riley has rounded up all the latest devices for the equipment of a home—right from the cellar to the roof. Lighting, heating, telephones, floors, refrigerators, water heaters, shower baths, almost everything you can think of, which has been recently improved, comes up for attention, and the article is written entertainingly and in language that you can understand.

Who Is Solomon John?

That would be telling—and we can't. He is a well-known author and humorist who built a fascinating house up in Connecticut. He thought he would be able to write better than ever there, but the lure of Broadway was too great. However, though he couldn't live in it himself, Solomon John's is a remarkably interesting house, and you'll enjoy reading about the nursery with a quaint barrel ceiling and the study at the head of the dark and narrow stairway.

From Coast to Coast

Two articles on houses in Massachusetts and Southern California. The one describes engagingly and with some attention to detail a house in Peabody, designed in 1800 by Samuel McIntire, the famous architect and most skilled wood-carver of Salem. The other tells about a Patio house in Santa Barbara—a low-built, spacious dwelling, built somewhat along mission lines but with suggestions of Italy, Southern France and Spain. Both articles are fully illustrated and placed side by side they become especially interesting for the contrast they offer.

Prayer Rugs of the Orient

In the East rugs are almost an essential part of the household furnishings and even to the nomads they are a necessity. The little prayer-rug is possessed by every Mohammedan of the devout sect. "Once a day, with face toward Mecca, he kneels upon his rug, and bending with reverence touches his forehead to the ground." Some of these rugs are very valuable, most of them are quite beautiful. All types are described and illustrated in this article.

If You Want a Home

You have probably wondered whether it would be best for you to build a new house, buy a new one already built, remodel an old house, or rent one. In "To Build or Not To Build" Henry H. Saylor has gone carefully into this ever-present question, and he points out the advantages and disadvantages of each method. A carefully reasoned and very informing article, superbly illustrated with *Lumière autochromes* in full color.

Other Good Things

We have described only a few of the many features of the October Housebuilding Number of *Country Life in America*. Here are some others—all illustrated—

The Reproduction of an Old House which tells how to get the old colonial atmosphere as well as form when you build.

Foot Scrapers of a By-Gone Day—a page of interesting photographs from Frank Cousins' great collection.

A Consistently Colonial House which describes a particularly successful house in Pennsylvania.

And there are the following departments—*The Country Window*—a new editorial page and perhaps the most notable of its kind in America.

Better Stock, Dogs, Poultry, The Nature Club, Books for the Country Home, Experiment Station News.

Finally, the following serials are continued:

That Farm, The Fruitful Land, Inside the House that Jack Built, and What the Neighbors Did.

Dear Sirs:
I enclose one dollar for which please send me "Country Life in America" for 5 months beginning with the great annual Housebuilding number.

FOR YOUR IDEAL HOME, CLIP THIS COUPON

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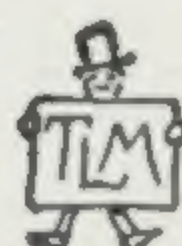
Life

Will be issued at noon, on Tuesday, September 30, and is dated October 2, 1913. This number contains expressions of opinion on war from many of the leading statesmen and authors of the world. The centre page cartoon and cover are in colors and all of Life's varied resources have been drawn upon to make this number the greatest pictorial arraignment of war ever issued.

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In the beautiful hand-made reproductions displayed in our Division of Furniture and Decoration all the subtle charm of the Early English antiques is perpetuated—first, by absolute fidelity to the originals, and then by the introduction of a far superior grade of construction, workmanship and finish than hitherto has been attained by the craftsman of this or any other age.

The unusual variety of beautiful Dining Room pieces, and the wide range of prices, afford the widest latitude for appropriate selection that has ever been provided by this or any other establishment.

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